THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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FEBRUARY 1952

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ROYAL COLLEGE OF MUSIC

Prince Consort Rd., South Kensington, London, S.W.7

Patrons { HIS MAJESTY THE KING; HER MAJESTY THE QUEEN; HER MAJESTY QUEEN MARY }
President: H.R.H. THE PRINCESS ELIZABETH
Director: SIR GEORGE DYSON, M.A., D.Mus.(Oxon), LL.D., F.R.C.M., Hon.R.A.M.
Registrar:
H. V. ANSON, M.A., Mus.B.(Cantab), F.R.C.M., Hon.R.A.M.

THE COLLEGE offers a complete Musical Education with Specialist Classes in every department. There is a large Concert Hall, with a Concert Organ, a fully-equipped Theatre, a comprehensive Lending Library, a suite of Practice Rooms and a modern Restaurant. Over One Hundred Scholarships and Exhibitions are offered for competition. There are two professional diplomas and one degree awarded by examination—A.R.C.M., G.R.S.M., and M.Mus.R.C.M. The A.R.C.M. and M.Mus. examinations are open to all candidates whether students of the College or not.

Prospectus and all particulars may be obtained on application to the Registrar at the College.

THE ROYAL COLLEGE OF ORGANISTS

KENSINGTON GORE, LONDON, S.W.7

Patron: HIS MAJESTY THE KING
President: SIR ERNEST BULLOCK, C.V.O., D.Mus.

ORGAN RECITAL AT GLASGOW. The Royal College of Organists in conjunction with the Glasgow Society of Organists, have arranged with Mr. D. V. Willcocks, M.A., Mus.B., F.R.C.O. (CHM) (Organist of Worcester Cathedral), to give an Organ Recital at Queen's Park High Parish Church, Queen's Drive, Glasgow, S.2, on Saturday, February 16th, at 3 p.m. The programme will consist, chiefly, of pieces selected for the July 1952 and January 1953 diploma examinations. Admission free; no tickets required.

A LECTURE will be given in the Hall of the College on Saturday afternoon, May 3rd, at 3 p.m. by Mr. Peter Latham, M.A., B.Mus., F.R.A.M., on Dvořák's second Symphony in D minor, with musical illustrations. The work is set for F.R.C.O., July 1952 and January 1953. Admission free; no tickets required.

CHOIR-TRAINING EXAMINATIONS, MAY 1952, CERTIFICATE AND DIPLOMA (CHM) will be held on Wednesday and Thursday, May 7th and 8th, and also Friday, May 9th if required. The last day of entry is Tuesday, March 25th. The syllabus can be obtained on application to the College.

DIPLOMA EXAMINATIONS (A.R.C.O. AND F.R.C.O.), JULY 1952 AND JANUARY 1953. The syllabus can be obtained on application to the College.

ORGAN PRACTICE (members only). Until March 31st, the charge for organ practice is 2s. per hour. All reservations must be paid for at the time of booking.

THE COLLEGE is open daily from 10 a.m. to 1 p.m., and from 2 p.m. to 5.30 p.m. Saturdays, 10 a.m. to 1 p.m.

THE "WILLIAM ROBERTSHAW" ORGAN EXHIBITION
This Exhibition has been founded by a bequest of the late William Robertshaw. Open to candidates of either sex of British birth and, after allowing for administrative expenses, is of the value of £110 a year. It is tenable for three years at the Royal Academy of Music, and will be awarded after open competition, the successful candidate taking the organ as his (or her) principal study.

Full particulars and entrance forms can be obtained from the College and when completed must be received by the Clerk of the College not later than Thursday, May 15th, 1952. The next competition takes place in June 1952.

J. A. SOWERBUTTS,
Hon. Secretary.

ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD, LONDON, N.W.1

Instituted 1822. Incorporated by Royal Charter 1830

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17 SCHOLARSHIPS

providing free tuition for three years will be offered for competition in April next. 5 for Pianoforte, 5 for Singing, 3 for Violin, 1 for Cello, 1 for Orchestral instruments, 1 for Organ and 1 for Composition. Detailed particulars and entry forms for all Scholarships may be obtained on application to the Secretary, stating instrument or voice. Last day of entry 3rd March 1952.

L.R.A.M. DIPLOMA

can be taken in all musical subjects, Speech and Drama and Mime. Examinations during Easter, Summer and Christmas Vacations. Provisional dates for next session 31st March-18th April. Last day of entry 14th February.

PROSPECTUSES, SYLLABUSES and information from
L. GURNEY PARROTT, Hon.F.R.A.M., Secretary.

THE ASSOCIATED BOARD
OF THE
ROYAL SCHOOLS OF MUSIC

Patron: HIS MAJESTY THE KING
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ROYAL COLLEGE OF MUSIC
ROYAL MANCHESTER COLLEGE OF MUSIC
ROYAL SCOTTISH ACADEMY OF MUSIC

MARCH EXAMINATIONS 1952. Candidates have the option of presenting music prescribed in the syllabus for 1951. Selections may not be made from both syllabuses and in general the regulations for 1952 must be observed. Alternatives may only be chosen from those named in the same syllabus as the pieces.

COMPULSORY THEORY. Candidates for Practical Grades VI, VII and VIII must have already passed Theory Grade V in a previous period unless they can claim exemption under Regulation 1.

To qualify for entry to the Scholarship Competition in 1953 candidates must not only pass with Distinction in Practical Grades VII or VIII in 1952 but must also have passed in Theory Grade VI, VII or VIII.

ENTRY FORMS AND SYLLABUSES for 1952 may be obtained on application, preferably by postcard, from:

THE SECRETARY,
14 Bedford Square, London, W.C.1.

Telephone: Museum 4478. Telegrams: Musexam Westcent London.

GRESHAM COLLEGE, Basinghall Street, London, E.C.2. Four Lectures by Mr. Peter Latham, M.A., B.Mus. (Oxon), F.R.A.M., F.G.S.M., Gresham Professor in Music, on "SOME BRITISH COMPOSERS OF YESTERDAY", Monday to Thursday, February 25th to 28th. The Lectures are FREE and begin at 5.30 p.m.

THE GUILDHALL School of Music & Drama

(*Founded in 1880 by the Corporation of London*)

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Prospectus and all further information from
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Telephones : Central 4459, 9977, 3464

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PRESIDENT: EARL OF HAREWOOD

PRINCIPAL: R. J. FORBES, C.B.E., HON. R.A.M., F.R.C.M., F.R.M.C.M.
WARDEN: HAROLD DAWBER, F.R.M.C.M., F.R.C.O.
REGISTRAR: ERIC WILSON, M.A., M.ED., D.MUS.

Students are admitted only for a complete course of musical training. The College Diploma (A.R.M.C.M.) is granted after examination to internal students only who have completed at least a three-years' course. Full Orchestra, Operatic and Choral Classes. Ensemble, string quartet, sight-singing, elocution and dramatic classes. Training course for Teachers with facilities for gaining practical experience in schools.

Prospectus, with particulars of Scholarships, on application to the Secretary, R.M.C.M., Ducie Street, Oxford Road, Manchester 15.

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GLASGOW
(Recognised as a Central Institution, 1939)

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President: Dr. RALPH VAUGHAN WILLIAMS, O.M.
Principal: Sir ERNEST BULLOCK, C.V.O., Mus. D. (Dunelm), F.R.C.M., F.R.C.O., Hon. R.A.M.
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Director:
Dr. H. BROMLEY-DERRY, M.V.O., Mus.D. (Dublin), Mus.B. (Oxon et Dunelm), F.L.C.M., F.R.C.O., F.S.A.

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SCHOLARSHIPS (held at the College) are awarded annually.

EXAMINATIONS DEPARTMENT

The College holds examinations for Certificates and Diplomas throughout the United Kingdom and the British Commonwealth.

Local Exhibitions, Gold and Silver Medals and Book Prizes are awarded at each examination period.

The College Diploma of Licentiate (Teacher) is recognized by the Ministry of Education for " qualified teacher " status.

Examination Syllabus and Teaching Prospectus from

The Secretary
Great Marlborough Street, London, W.1

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(Incorporated 1854)

BIRMINGHAM SCHOOL OF MUSIC

Principal: Christopher Edmunds, D.Mus., F.T.C.L., F.B.S.M.
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The Session consists of Autumn Term (September 17th to December 15th, 1951), Winter Term (January 16th to April 8th, 1952) and Summer Term (April 21st to July 12th, 1952).

Instruction in all branches of music, speech, dramatic art; and Training Course for Teachers approved by the Ministry of Education.

Prospectus and further information from the Secretary, Birmingham School of Music, Paradise Street, Birmingham 1.

E. A. KNIGHT, **Secretary.**

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Established 1863. Incorporated 1875

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Telephone: BAYswater 6008

President: Sir Hugh S. Roberton, LL.D., F.T.S.C.

INSTRUCTION in all branches of music, day and evening. Pianoforte and Violin Playing, Solo Singing, Sight-Singing, Ear Training and Class Teaching.

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For List of SPECIAL COURSES 1952
Please apply to
THE SECRETARY, R.S.C.M.,
ROPER HOUSE, ST. DUNSTAN'S STREET, CANTERBURY.

LONDON SOCIETY OF ORGANISTS
(Founded 1913)
President: H. LOWERY, M.Ed., D.Sc., Ph.D., F.T.C.L.
SATURDAY, 9th FEBRUARY 1952
at 7 p.m.
ALL SOULS, LANGHAM PLACE, W.1.
Vierne's Third Symphony
Dr. W. S. LLOYD WEBBER
Full programme announced in the Bulletin.
Prospective new members are invited.
Application to the Hon. Secretary, C. H. Mortlock.
2 White Lion Court, Cornhill, E.C.3. (Avenue 4113).

The Royal College of Music
Patron's Fund
(Founded by the first Lord Palmer)

announces that the Queen's Prizes for 1952 will be for Violinists and Cellists, who must be British subjects under 30 years of age.

Forms of application to enter for the above awards may be had from the Patron's Fund Secretary, The Royal College of Music, South Kensington, S.W.7.

SURREY COLLEGE OF MUSIC
THREE IMPORTANT ANNOUNCEMENTS

1. Applications from Serving and Student Teachers are invited for a limited number of places for the 1952-3 ONE-YEAR SUPPLEMENTARY COURSE in MUSIC. The College Scholarship Fund supplements the Ministry Grant in certain special cases. Apply for leaflet: "The One-Year Supplementary Course".
2. The Class Teachers' Piano Diploma and Certificate Examinations are open to External Candidates from January 1952. Syllabus on application.
3. The SEDIVKA OPEN VIOLIN SCHOLARSHIP (value £65 p.a.) will be competed for in March next. The successful candidate may also be offered a College Open Foundation Scholarship (value £63 p.a.). Both these scholarships become vacant owing to the present holder being appointed to one of the principal orchestras.

Full particulars may be had from the
Secretary, SURREY COLLEGE OF MUSIC,
EWELL, SURREY.
Telephone: Ewell 6062.

WEST RIDING COUNTY COUNCIL

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Applicants should normally be able to play the piano and possess a recognised musical qualification obtained after 2 years' full-time training. Consideration will, however, be given to other candidates who satisfy the College Authorities of their special musical ability and their general education and who have a recognised music qualification obtained after some other form of training.

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Chorus Master: Bournemouth Municipal Choir.

COURSE B1. STRINGS (String Orchestra and Chamber Music).
String Orchestra:
BOYD NEEL
Conductor: Boyd Neel String Orchestra.
Chamber Music:
DOUGLAS CAMERON
Fellow and Professor of the Royal Academy of Music. Violoncellist of the New London Quartet.
GILBERT WHITAKER, A.R.C.M.
Music Master (Instrumental): Bournemouth School.
ARMSTRONG STRING QUARTET

COURSE C1. FESTIVALS (Competitive and Non-Competitive).
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National Music Adviser, Carnegie United Kingdom Trust.

COURSE D1. STRING CLASSES AND SCHOOL ORCHESTRAS.
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Organiser of Instrumental Music to Bournemouth Education Authority. Conductor: Bournemouth Student Orchestra.
DOROTHEA CAMPEY (Violoncello)
ARTHUR WEBB (Double-Bass)
Principal String Bass: Bournemouth Municipal Orchestra.

COURSE E. PIANOFORTE.
FLORENCE AXTENS
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Assisted by FAY CAMPEY (Violin) in Sonata playing.
HARRY ISAACS.

COURSE F. EURHYTHMICS AND PERCUSSION BANDS.
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ROSALIND CAMPEY, A.R.C.M., L.R.A.M., Dalcroze Certificate.

COURSE G. BRASS AND MILITARY BANDS.
KENNETH COOK
Examiner: Trinity College of Music, London. Music Master at Featherstone Secondary School.
GORDON CAISLEY, M.A.
THOMAS PONSFORD
Music Masters at Porchester County Secondary Schools for Boys, Bournemouth.

The band of Porchester School will give demonstrations throughout the Course.

THE COURSES are open to all who are interested in music, whether as amateurs or professionals, performers or listeners, teachers or students.

SECOND WEEK. 17th to 24th AUGUST

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ANTONY BROWN, A.R.A.M., A.R.C.M., A.R.C.O.
Director of Music, Canford School.

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DOROTHEA CAMPEY (Violoncello)

COURSE H. RECORDERS.
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MARJORIE SLARKE, G.R.S.M., L.R.A.M.

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1952

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16th February 1952

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NOTE.—*The booklet referred to above may be obtained free on application to the Principal, Cowling Institute, 60 New Oxford Street, London, W.C.1. (State if a teacher.)*

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FEBRUARY 1952

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MUSIC

'To Daisies.' Part-Song, by Harold Greenhill.

Edmund Fellowes as Editor

By SYLVIA TOWNSEND WARNER

'IT was the most extraordinary stroke of luck——.' Those who knew Edmund Fellowes will remember the note of appreciative astonishment in his voice as he narrated some editorial achievement, some discovery or solution, which a less spontaneous nature might have attributed to personal causes such as hard work or technical skill. Luck, undoubtedly, played its part. It was lucky that in his fourth year at Oxford a suggestion that he might make himself useful in transcribing a Dunstable manuscript set him to study early notation (though the matter got no further). It was lucky that during a tennis tournament in 1911 a conversation should turn to music and a lady of the party should ask him why, though there were complete editions of all the poets of the Shakespearian epoch, no such service had been done for the madrigalists. It was lucky that having gone to Durham in search of material to complete a deficient text of some Gibbons anthems he should discover in the Cathedral library eight of the ten voice-parts of Byrd's 'Great Service', a major work whose existence was till that moment unsuspected. It was lucky that besides living more intensely than most men, he also lived longer, and was able to see to the finish his complete edition of the works of William Byrd. But the willingness to study something quite unremunerative, the decision to rescue the madrigalists, and the decisive recognition (and immediate transcription) of a new work by Byrd, were matters, not of luck, but of character: the disinterestedness, enterprise and acumen which marked his career as an editor.

He himself ranked high among his 'strokes of luck' the fact that he turned, having finished his 'English Madrigal School', to an exploration of the solo songs of John Dowland—an exploration which led to his edition of 'The English School of Lutenist Song-Writers'. It can be claimed that this is his most important contribution to English music. The works of the madrigal composers, even if neglected and misunderstood, had always been granted a lip-service recognition. Choirs had thumped their way through the 'Triumphs of Oriana' and 'Now is the month of maying', though their renderings had done all that was humanly possible to disguise the quality of what they were performing. But the work of such song-writers as Dowland, Campian, and Robert Jones was not even 'pyramidally extant'; and consequently the original editions were so little valued as *collectors' items* that, in some cases, only one example had survived. The rescue of this exquisite variety of English music is certainly the most romantic, and probably the most important of all the things that Edmund Fellowes did for music.

It shows the neglect into which the Elizabethan composers had fallen that when Fellowes, B.Mus., went to the British Museum to begin scoring the madrigalists, he had only the vaguest notions what the original texts would look like. It shows the scope and capacity of his intentions that his first act was to make a list of all the available material, and to draw up a scheme for a complete edition in thirty-six volumes. And it shows his astonishing industry and clear-headedness that within a year of setting out he had decided on his

editorial method (including the then novelty of irregular barring), and scored four volumes of Thomas Morley. It is not, perhaps, so remarkable that he could find no music publisher willing to undertake their publication unless the editor guaranteed the cost of production, and no public body prepared to take over this financial responsibility. He issued a statement of his project, and within a year enough English and continental music-lovers had subscribed to it to make publication possible.

Other editors have possessed energy and discrimination, the power to conceive an ambitious project and the industry to carry it to a conclusion—together with the necessary extra industry required to do so on a subscription basis. Yet their work may have remained no more than an effort of scholarship. The Sleeping Beauty, so painstakingly awakened, is allowed to fall asleep again. Fellowes did not consider that the task of an editor ceased with the last corrections to proof ; he worked ever harder to make known than to make knowable. He taught, he lectured, he demonstrated. He sang the lute songs to his own accompaniment on the lute. When, in the early twenties, the English Singers sang English madrigals in Berlin, German critics supposed that their renderings were ' the fruit of centuries of carefully preserved tradition '. They were the fruit of ten years work by Fellowes, and of his insistence that the madrigals were of absolute musical value.

As an editor, he was free from the slightest arthritis of antiquarianism. Such words as ' quaint ' or ' meritorious ' were not in his vocabulary ; he could be critical, but he was never condescending. Here, one may allow a little credit to his luck: he was fortunate in his approach. The fiddle was his instrument, he had played much chamber music ; thus he came to Elizabethan polyphony *via* the secular freedom of the string quartet. During the ten years' preparation of the critical edition of Tudor Church Music it was my privilege to meet him in the close and constant association of an editorial committee, and I saw how naturally his mind fitted itself to the texture of a music ' apt for voice or viols ', and how, when it came to a conjectural reading, his suggestions expressed a contemporaneity with composers uncircumscribed by ' four-part vocal harmony ', so that, while others might be puzzling how to supply a missing part in some refractory passage, his mind would have flown to the possibility of half a bar's rest. Quick and supple in the solution of problems, he was also inexhaustibly and obstinately conscientious. Nothing would satisfy him but to be satisfied. Though he might seem to give way, or pass over, he never mislaid a scruple. Hours later, or at a subsequent meeting, he would way, ' I'm still uneasy about . . .'—and the amazing memory would find the place on a particular page among so many pages, and the finger, slightly shaking with excitement, would point, and his face, reddened with an interior conflict between amiability and integrity, would work with honest woe until the right answer had been found. No one, seeing him at such moments, could miss the clue to his distinguishing merit : that he brought to his editorship the sensibility and conscience of the creative artist.

The Rev. Dr. EDMUND HORACE FELLOWES, C.H., M.V.O., was born on 11 November 1870 at Paddington and died at Windsor on 21 December 1951, aged eighty-one. From an amateur musician's viewpoint his was an enviable childhood. His mother ranked among the best amateur players of the time. She had received lessons in piano from Benedict and from Manuel Garcia in singing. Her repertory included many Beethoven sonatas and she took part in much chamber music. Fellowes's first piano lessons were given him at the age of five by his mother (his gift of perfect pitch was early discovered) and a year later he began violin lessons with Thomas Baker, a friend of the Hill family. A feature of the Fellowes's home life was a series of concerts, organized by the eldest child, Fred, who was then twelve years old. Edmund made his first appearance at these concerts on 5 May 1876, when he played with his brother two ' Airs for four hands ' from Carl Engel's ' Pianoforte School '. A later programme given by the brothers and sisters included two Beethoven sonatinas, a Schubert Impromptu and sonatas by Haydn and Dussek. Piano lessons ceased, so that the boy was able to concentrate on the violin, which he did to such purpose that in December 1883, at one of the last of the family concerts he played the Kreutzer Sonata with his mother. His first public appearance was made at the age of nine at a village concert at Great Glenn, near Leicester, when he played a Mozart sonata with his brother. Frequent visits to the St. James's Hall chamber concerts, where he heard such artists as Neruda and Joachim, furthered his musical education, and during his boyhood he heard many celebrated pianists, among them Liszt, Rubinstein and Clara Schumann ; before he had reached the age of eleven he had heard ' Judas Maccabaeus ', ' Jephtha ', ' Israel in Egypt ' and ' Elijah '. Edmund became the possessor of an Amati violin, known by Hill as the ' Stevens ' Amati as it had belonged in 1792 to G. J. S. Stevens, glee-writer and organist of the Charterhouse. In 1883 young Fellowes went to Winchester and in his first year took part as second violin with a team of professionals in Schumann's piano quintet. Choral

training began here and Fellowes himself considered the two institutions 'Choir' and 'Glee Club' of immense value in his musical education.

Fellowes went up to Oriel College, Oxford, in 1889. His non-academic interests embraced music, lawn tennis (captain of the college six in 1893), rowing (captain of the Oriel eight in 1893 and chosen for the Trial Eights), and genealogy. His musical experiences here, as might be expected, were rich and varied. He became a member of the two chamber-music organizations, the University Musical Club and the University Musical Union. The Church was adopted as his profession and in 1894 he was ordained. In 1896 he received his M.A. and B.Mus. degrees, and the following year he was appointed minor canon and Precentor of Bristol Cathedral. Here began his eventual preoccupation with church music and the Elizabethan composers, his attention having been drawn to the paucity of the Cathedral repertory and the material in use by the Bristol Madrigal Society of which he became a member. With Percy Buck, Fellowes originated the movement in 1897 for raising the standard of church music. The Church Music Society is a direct result of this movement.

His marriage to the youngest daughter of Admiral Vesey Hamilton, G.C.B., took place in 1899, and the following year saw him installed as a minor canon at Windsor, a post which afforded him the leisure needed for his research into Tudor music and which he retained until his death. For the three and a half years that passed between Parratt's death and the appointment of Walford Davies he acted as choir master. In 1927 he and Sydney Nicholson made a Canadian lecture tour with a choir made up of twelve Westminster Abbey boys and eight Windsor lay-clerks. Other Canadian and American tours were made in 1929, 1930, 1932, and 1936. Dr. Fellowes used gramophone records of madrigals and church music at these lecture-recitals and himself sang songs of the lutenists sometimes to his own lute accompaniment.

Honorary doctorates were conferred on him by the universities of Dublin, Oxford and Cambridge; he was made an M.V.O. in 1930 and C.H. in 1944. Among his lighter accomplishments was his ability to whistle and hum simultaneously in two-part harmony—the favourite demonstration piece being Tallis's canon in two parts. Fellowes's research labours resulted in the English Madrigal School (36 volumes), the English School of Lutenist Writers (32 volumes), editorial work in the ten volumes of Tudor Music published by the Oxford University Press for the Carnegie Trust and the collected works of Byrd (17 volumes). The clues which led to the rediscovery after three centuries of Byrd's Great Service were due to his efforts.

His chief publications, musical and literary, are listed below. He was also the author of non-musical books such as 'The Knights of the Garter', 'The Military Knights of Windsor' and a 'History of Winchester Cricket'. In his capacity as governor and librarian of St. Michael's College, Tenbury, he compiled a catalogue of its collection of manuscripts (Lyrebird Press, 1934). His 'Memoirs of an Amateur Musician' gives a fairly full account of his interesting life. During his presidency of the Musical Association from 1943 he obtained official recognition of the society which is now known as the Royal Musical Association.

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Various. Elizabethan two-part songs. Forty Elizabethan Songs. Fifty solo Songs of Dowland. A Guide to the English Madrigal School.

Oxford University Press

Tudor Church Music: 10 volumes containing about 100 works (motets, anthems, services) by 24 composers. All are issued separately.

Tudor Church Music Appendix. A volume based on texts discovered after the publication of the above.

Merbecke's Office of the Holy Communion. A special volume, in limited and numbered edition, to commemorate the fourth centenary of the Book of Common Prayer.

Books: English Madrigal Verse (668 pp.).
The English Madrigal (118 pp.).
The English Madrigal Composers (364 pp.)
William Byrd (284 pp.).
Orlando Gibbons and his family (108 pp.).

Methuen

English Cathedral Music from Edward VI to Edward VII.

Memoirs of an Amateur Musician.

In our January issue (p.33) the performance of Howells's 'Hymnus Paradisi' by the Royal Choral Society on 1 December was referred to as the second in London. 'Second' should have been 'third'. The previous performances were given by the Royal Philharmonic Society under Sir Malcolm Sargent on 18 April and by the Southwark Cathedral Special Choir under Dr. E. T. Cook on 10 November. A further London performance will be that of the Bach Choir under Dr. Reginald Jacques on 12 February.

The West of England Music Fund for New Compositions

The £100 prize for a work for women's voices has been awarded to Raymond Warren of London for his 'What bird so sings'. On the recommendation of the judges a special prize of ten pounds was given to H. Cole, also of London, for his work 'The Miller and the Wind'. Seventy-five manuscripts were submitted. The judges were William Glock, Michael Tippett and Ursula Nettleship.

What Are Phons?

By LL. S. LLOYD

SUPPOSE that we want to describe the loudness of some sound we hear. If it were faint we might compare it to the loudness of the ticking of a watch held a few inches from the ear. If it were appreciably loud we might say it was just as loud as the sound in a quiet saloon car going along a good road at thirty miles an hour. A louder sound might be likened to the sound in a tube train at normal travelling speed. These comparisons are not fanciful, though we ourselves may not have happened to make use of them. They are significant, because they tell us that, if we have normal hearing, we can equate the loudness of two sounds of different pitches. This is an important property of our hearing-faculty, and trained observers can judge of different sounds, and different kinds of sounds, as being on the same loudness-level. They can thus picture a series of loudness-levels, like a ladder of loudness. If a sound is made louder, to them it climbs up the ladder by so many rungs.

This implies a scale of loudness-levels, for scale really means a ladder. The scale is labelled in *phons*. So let us think of phons as numbers which define loudness-levels on the ladder of loudness. To make this clear, the late Dr. Kaye, F.R.S., in his presidential address to section A of the British Association in 1937, showed a diagram of the ladder of loudness (Fig. 1). He kindly presented me with a copy to illustrate my booklet 'Decibels and Phons', which tells the story in much more detail than is possible in a short article. I have therefore to record my thanks to the Oxford University Press for permission to reproduce it here, and for the loan of the block.

A standard tone produced by an electric oscillator vibrating 1,000 times a second is used for the scale of phons. Fig. 1 shows this scale as extending over rungs of the ladder that are 10 phons apart. These rungs are numbered for loudness-levels of the standard tone which correspond to successive increases of a bel, i.e. of 10 decibels, in the energy of the air-vibrations that produce it in our hearing-faculty. Noises, i.e. unwanted sounds, which climb to the black part of the ladder become nuisances.

Imagine your wireless set to be receiving a note caused by 1,000 air-vibrations a second and consequently to be sending out the standard tone. Imagine it, too, as having a very far-ranging volume control which can be turned down till the sound becomes inaudible, or turned up till the sound becomes unbearably loud. It could then be made to give any degree of loudness from the bottom of the loudness-ladder, labelled 0 phons in Fig. 1, to the top, labelled 130 phons. Imagine, too, that there was a graduated dial on your volume-control marked in bels, and that there were 10 subdivisions in each bel, giving decibels. You could then read on it the energy of vibration that produced any degree of loudness of the standard tone.

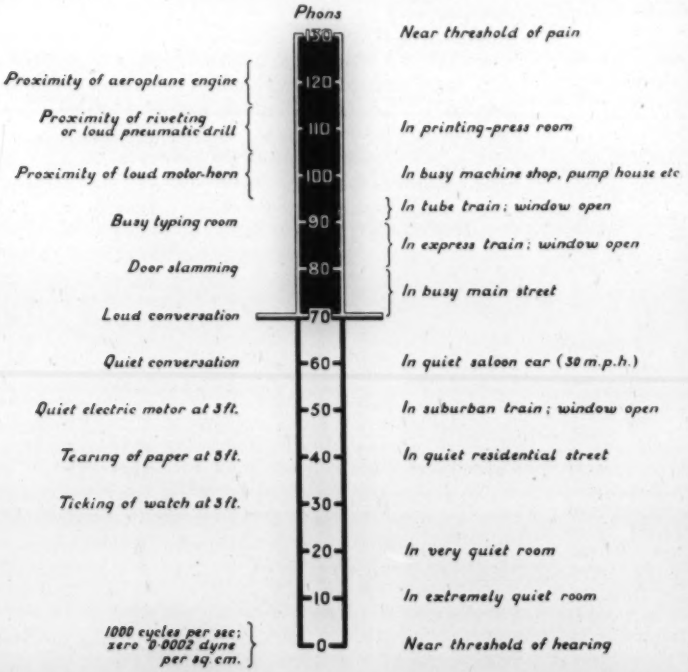
The physicist uses apparatus rather like this to estimate loudness in phons. He listens in turn to the sound under observation and to the standard tone. He adjusts the volume-control of the standard tone till its loudness is the same as the loudness of the sound under observation, when he says that they are on the same loudness-level. He then reads the dial on his instrument's volume-control. If it shows, say, 65 decibels he says that the 'equivalent loudness' of the sound under observation is 65 phons. If it shows 50 decibels he says that its 'equivalent loudness' is 50 phons. Essentially, that is the definition of a phon as a 'unit of equivalent loudness'.

But why does he need a phon at all? Why will not decibels suffice? Because, when he uses deep sounds, or musical tones in the bass, he finds that the vibrations which produce them need more energy, more decibels, than does the standard tone when it sounds equally loud. The more the pitch falls below C of the treble stave the less sensitive is our hearing-faculty for the energy of the air-vibration. A few figures will make this clear. We will take vibrations which produce pure tones, i.e. tones free from overtones, beginning with the high C two leger-lines above the treble stave, which corresponds very nearly to 1,000 vibrations a second. This is the standard tone. We will now go down, by octaves and the intervening

Fig. 1.

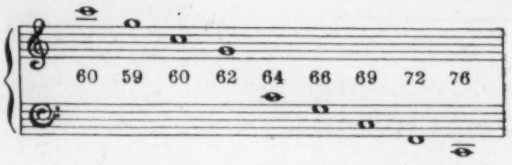
Approximate loudness levels of common noises.

B.S.I. Loudness scale of phons.



fifths, to the low C two leger-lines below the bass stave. Let us now agree—and this is the crux of the investigation—that whatever their pitch, the equivalent loudness of these pure tones, as judged in the average by skilled observers of normal hearing, shall always be 60 phons. Experimental records tell us that the decibels needed, at the pitches of the notes shown in Fig. 2, to produce a constant loudness-level of 60 phons in them are given approximately by the figures below or above each one. The note G above the treble stave is marked 59 decibels. This means that skilled observers, in the average, judge that at this pitch 59 decibels climbs the ladder of loudness as far as the loudness-level of 60 phons. The difference between 59 and 60 decibels is practically imperceptible. With this exception the decibels increase from 60 for the standard tone to 76 for the deep C on the right. Do you remember that in the article on decibels* we found that an increase of 16 decibels meant a fortyfold increase in the energy of the vibration? And 76 *minus* 60 is 16.

Fig. 2



Now we see why Stokowski uses phons, not decibels, to record the loudness of his orchestra. We are told that he takes *pp* as 40 phons, *mf* as 65 phons, and *ff* as 85 phons. Phons are units of equivalent loudness tied to the decibel scale for the energy of vibrations at C *in alt*, two leger-lines above the treble stave. They remind us that our ears can assign loudness-levels to the sounds we hear of different pitches and that phons record loudness-intervals between different levels of loudness.

* January 1952

Alec Robertson

By JOAN CHISSELL

EVERY Sunday at 11.30 a.m., a phrase from Schubert's 'An die Musik' heralds a long-established programme entitled 'Music Magazine' in the Home Service. In a moment listeners hear a mellow voice introducing the week's features and speakers—the voice of Alec Robertson, producer of music talks for the B.B.C. At other times during the year (but all too infrequently), instead of introducing other speakers Alec Robertson will confide some of his own views about music to the microphone. But whatever the occasion or topic, the impression is always the same—of a man who has found his true vocation. It may therefore come as a surprise to many people to learn the circuitous route by which he reached Broadcasting House only fourteen years ago, and still more so to discover that there was a time when music was in danger of losing him altogether.

He came of a family distinguished in law rather than the arts, although his mother—the wife of a doctor—was an amateur painter of some distinction. At Elstead, his preparatory school, his chief musical memory is of his distaste at taking up his own fiddle again after a demonstration on it by his freely perspiring teacher; but at Bradfield, which implanted in him an abiding love for Greek with its regular performances of Greek plays in the school's own Greek theatre, he created a precedent by asking to learn harmony and counterpoint in place of Latin. Nor did the seeds of knowledge planted in him take long to bear fruit—albeit not in the form of the earnest fugues that his teachers may have reasonably expected. One of the more secretively guarded scores in the fine collection to be found today in his study bears the title 'Sister Isabella'. Turning over the pages of this 'operetta', one soon comes upon the stage direction 'Enter Isabella in pure white: looks about her expectantly' as the leading lady makes her first appearance to a tune which, although it might have come straight from a Drury Lane 'musical', could be considered a characteristic example of the youthful Robertson idiom in these days when Ivor Novello could be numbered among his friends, and family performances of each work, with properly printed programmes, added a little lustre to the straighter and narrower life of a student at the Royal Academy of Music.

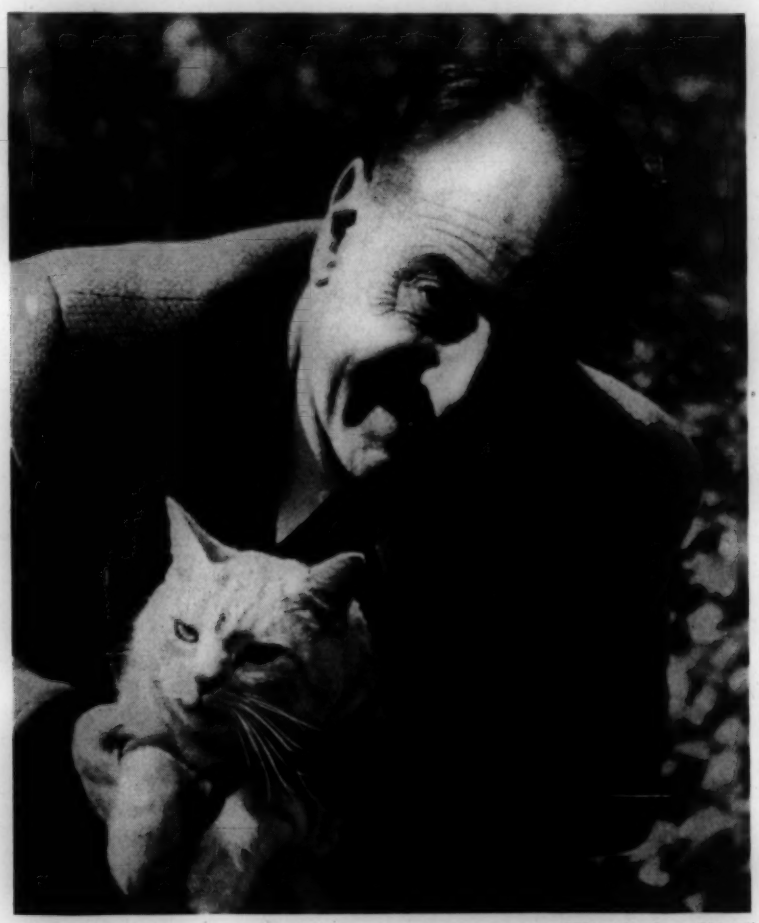
Arriving at this institution direct from a public school, in fact, was, in those days, very different from going on to the University with his school-friends, and much to his advantage (as he says) he rubbed shoulders for the first time with many a brilliant young practitioner of music who had come up the hard way. During his three years as a student he had lessons in singing with Dr. Lierhammer, in piano with Frederick Moore, in harmony and counterpoint with Stewart Macpherson, and in organ with Dr. H. W. Richards; when he left it was to become organist and choirmaster first at Frensham, Surrey, and later at Farnham. He loved the peaceful country life which the former allowed, but sufficiently disliked the obligations of the latter to suffer no heartbreak at the thought of temporary separation from the daily round when war was eventually declared in the summer of 1914.

In October of that year, somewhat to his surprise, he was wearing the uniform of a second lieutenant of the Fifth Hampshire Regiment, and a month later was sailing to India in the company of a new-found friend to whom he was immediately drawn by common interests: little could they foresee the time when their first books would sit side by side in the same 'Master Musicians' series on countless library shelves—'Dvořák' by Alec Robertson and 'Brahms' by Peter Latham.

Their varied experiences in India, where they remained for two years before coming face to face with the sterner realities of war as fought against the Turks in Palestine, lie somewhat outside the scope of a musical biography, but conversation today with 'the smiling Sahib', as Alec Robertson was commonly known in Hyderabad City, Deccan, reveals that this first revelation of a rich and strange new civilization made an impression on his youthful imagination which has in no way lost its wonder with the passing of time.

Demobilization was followed by a refresher course at the R.A.M., with part-time employment in the form of lecturing at L.C.C. evening classes. In the light of future events, it is scarcely surprising to discover that more than one musical appreciation class which started with a handful of students soon found itself with a membership approaching a hundred, and even less so to learn that when the newly-formed HMV Gramophone Company approached Stewart Macpherson at the Academy for suggestions as to a lecturer to demonstrate the educational potentialities of the new machine, the job went to Alec Robertson. For the greater part of the next ten years his life was lived in schools, colleges and public libraries, not to mention railway trains, all over the British Isles; any spare time that could be snatched took him to a wind-swept lighthouse, converted into a private house, on the bleak Norfolk coast, where he could read, write, and think undisturbed.

Rewarding in many senses as were the fruits of his labours, his thoughts were not entirely without conflict. As a small boy there had been a time when a favourite pastime was to conduct imaginary church services in the family drawing-room: first he would play the hymns on a small harmonium, next he would abandon the rôle of musician to read the lessons and deliver the sermon. The child, it has been truly said, is father of the man, and the moment eventually came when he felt himself under compulsion to abandon his work as head of the education department of HMV with a view to entering the priesthood. The initial step was a period at Ampleforth Abbey in Yorkshire; subsequently he made the pilgrimage to Rome, and for four years studied theology and Church music at the Collegio Beda. Whatever doubts remained in his mind about ordination were eventually removed after three weeks spent in the Italian countryside for the express purpose of making this momentous decision; the day of ordination itself he can still describe as an extraordinarily happy one. Not till after nearly three years at Westminster Cathedral did he realize that his decision had not been sufficiently far-seeing,



[Photo by Joan Chissell

and the months immediately following the special dispensation granted him, at his own request, by his unfailing friend and ecclesiastical superior, Cardinal Hinsley, were among the bitterest of his life. It was the keen, cold air of Norfolk that in time restored his faith in himself and in the succour offered by the ordered world of sound.

Musicological literature was to be enriched by his first-hand experience of liturgical music and the church with his 'The Interpretation of Plainchant' (1937) and 'Sacred Music' (1950), both of which explore ground that few of his critical colleagues could approach. 'Contrasts' (1947) takes the reader still farther from the beaten track in its endeavour to reconcile the secular and the sacred in all great music, literature and painting by suggesting that 'whatever the creative spirit may think himself to believe, anything or nothing, the fact is that in the urge of creation he is a man through whom blows a breath of the divine spirit'.

In the meantime a decisive change had been made in his own life. After lecturing one day during 1938 at Hoddesdon on his old topic, 'The educational use of the gramophone', he was visited by a young woman who introduced herself as Anna Instone; her suggestion was that he should come and help in the B.B.C. Gramophone Department, where for three weeks help was urgently needed. And to that happy chance meeting the B.B.C. now owes its present senior producer of music talks. His sojourn in the gramophone department was extended from weeks to months, and he was still there when a German bomb made havoc in the record library. His own personal introduction to the microphone came in a series of talks entitled 'Everyman and his Music', and when the music department was eventually evacuated to Bristol, he went with it to assist Sir Walford Davies in his invaluable mission of gaining the confidence of the ordinary listener where so-called 'classical music' was concerned. Many years before, his maternal grandfather, Edmond Macrory, K.C., as Treasurer of the Middle Temple, had been largely responsible for 'Dr.' Walford's appointment as organist at the Temple Church—it would have given this distinguished barrister considerable pleasure had he lived to see Sir Walford's mantle fall on the shoulders of his own grandson in Broadcasting House.

A recent introductory broadcast to a series of talks on 'Music of our Time' brought Alec Robertson written expressions of gratitude from listeners all over the country, some of whom admitted that they had rarely missed any of his appearances at the microphone throughout his whole sojourn at the B.B.C. If explanation had to be found for this response—typical, incidentally, of most of his broadcasts—it would perhaps lie in that quality of warm-hearted, human sympathy which informs his manner. In spite of the vast, machine-like impersonality of the whole broadcasting system, Alec Robertson never thinks of his audience in terms of remote, unknown hundreds and thousands, but prefers to speak simply, sincerely and personally to the individual listener. The formal, type-written script is anathema to him, and though his unpredictable but often inspired improvisations have been known to cause panic among those responsible for timing and 'producing' him, the welcome feeling of spontaneity which communicates itself to those outside Broadcasting House has never failed to

[*Photo by Joan Chissell*

ALEC ROBERTSON'S HOUSE IN SUSSEX

vindicate his unorthodox technique. Above all else, he is acutely aware of how much the microphone can do to implant a worthy sense of values in even the most untutored listener; a more convinced believer in his mission it would be hard to find.

Today most of his thinking is done not in Norfolk, but in an old, beamed, Sussex house within sight of the Downs and smell of the sea. His study, formerly his mother's studio, betrays that art means scarcely less to him than music; his library reveals that composers who lived before 1750 earn his gratitude rather more warmly than others. Most days he begins by playing Bach, 'the world forgetting, by the world forgot'. But it would be wrong to picture him as an anchorite in an ivory tower, either in his musical taste or in his life. His passion for opera, irrespective of period, is typical of his robust relish of ordinary day-to-day affairs and congenial companionship. His innumerable friends respected that streak of other-worldliness in his nature which once led him aside from the common path, but rejoiced when he came back to them and to music.

Stravinsky and the Music-Drama

By RICHARD REPASS

BOTH Stravinsky and Auden went on the record shortly before the première of their opera, 'The Rake's Progress', with some prefatory remarks about the nature of their respective arts. There are a few contradictions in the individual statements of composer and librettist, one of which, the question of opera *versus* music-drama, is worth examining. Auden's 'Reflections on Opera as a Medium', published in the summer issue of *Tempo*, declares that the librettist should strive after a form of nonsense in concerted passages, and that the words of an aria 'cannot be poetry'. There is a good deal of contrived obscurity in the text of 'The Rake's Progress', as we shall see, though there are places where a line or two of clear English has drawn an emotional response in the music. Such jabberwocky as 'straying in his thoughts and footsteps' (act 1, scene 1) quickly becomes irritating.

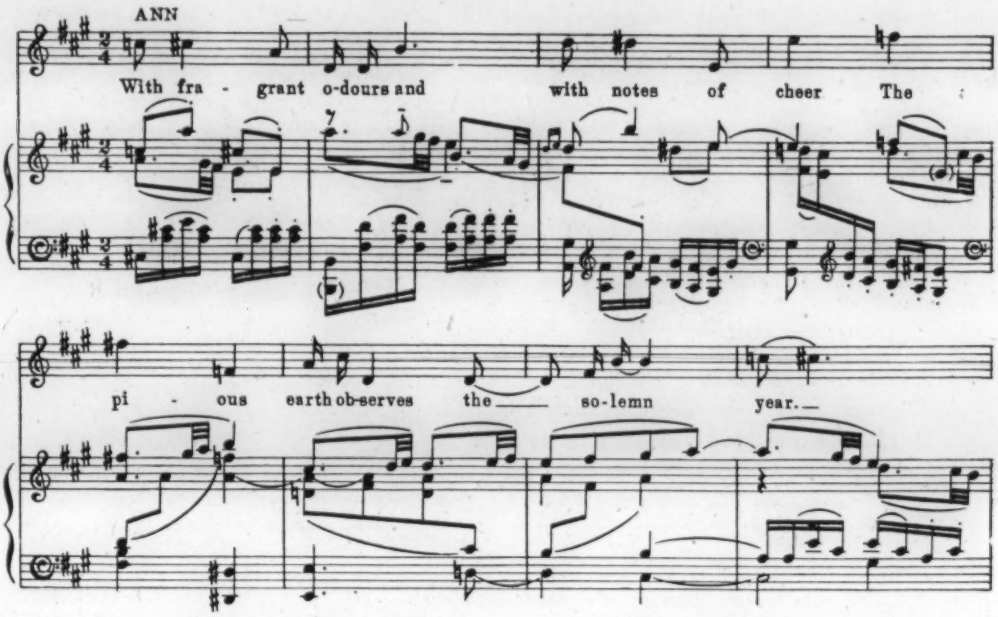
In a statement to the press a short time before the première of 'The Rake's Progress', Stravinsky reaffirmed his dislike and distrust of the music-drama. The works of Wagner are, of course, the quintessential music-drama; but Stravinsky also includes Mussorgsky's 'Boris Godunov', Debussy's 'Pelléas et Mélisande', and the last two operas of Verdi. 'In Otello and Falstaff', he says, 'taking the way of the music-drama, Verdi lost himself.'

At the opposite pole from the music-drama there is the 'authentic opera'. It is very simply defined: one has simply to use the established forms of the eighteenth century. Given a suitable libretto and the blessing of technical craftsmanship, the composer will produce an 'authentic opera'. And, examining the score of 'The Rake's Progress', we marvel at the careful notation of Aria, Duet, Recitative, Cavatina, even Cabaletta. 'For my part', Stravinsky declares, 'I begin with technique and end with inspiration.'

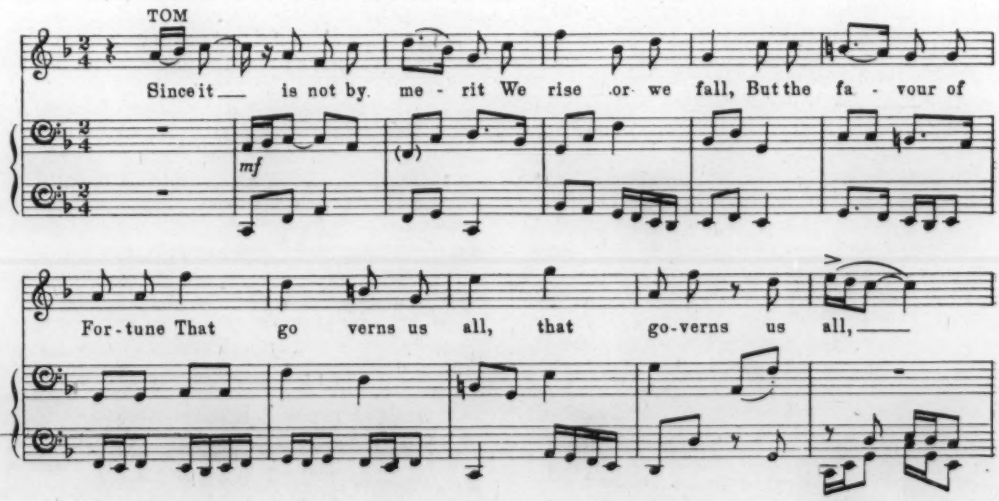
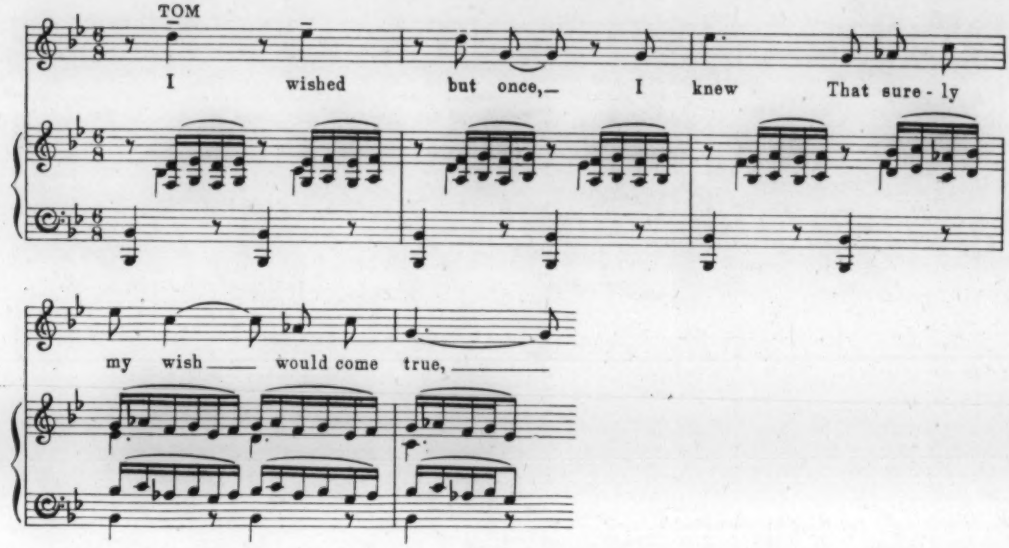
One could envision Stravinsky as the master-mason, carefully laying his well-proportioned bricks upon the formal foundations of this structure. The librettists, Auden and Kallman, are his assistants; perhaps they mix the concrete. But Auden's admiration for Wagner and his uncertainty as to whether he was writing for an opera or a music-drama indicates that all is not well: the plumb-lines have become entangled. Chester Kallman, fortunately, did not make a statement; possibly his job was to untie the knots and repair the rifts in the structure. At any rate, Stravinsky, like the Demiurge producing order out of chaos, managed to make an 'opera' out of the given text.

The listener has little difficulty in following the plot of 'The Rake's Progress'—much less than in working his way through a libretto by Piave or Cammarano. The trouble with the Auden-Kallman text is that there is not plot enough to justify a whole evening of opera. To be sure, there is little enough plot in 'Tristan and Isolde', but Wagner has enriched the essential dramatic situation with the dimension of time—remembered emotion and events—which is supplied by the orchestra. Ingenuity is good for a passage or two, but in 'The Rake's Progress' it cannot keep the listener's interest alive. In performance the subtleties of the printed score are apt to escape all but the most practised ears, and there are not subtleties enough to occupy any hearer for the entire evening.

Auden and Kallman have loaded the simple plot with literary terms that are out of place in an opera. Everyone knows that Nature and Reason were important terms to the eighteenth-century man, but the recitative-and-aria in which Shadow falsely rationalizes the course of free will (act 2, scene 1) is heavy going, even with the nimble setting that Stravinsky has given to the Drydenish verses. The important Faustian theme, clearly stated in the text, does not come off. When Rakewell entrusts himself to Fortune in the opening scene, the words are weakened by the lack of a significant vocal line (piano score, p. 12). The aria that follows could have come from the 'Beggar's Opera'; but Stravinsky has disguised it beyond all recognition by arranging the accompaniment in close canon, beginning in the murky regions of the bass (see second example).

The metamorphosis of Rakewell from carefree innocence to bankruptcy and final madness is the focal theme of the plot. The devotion of Anne Trulove, another important strand in the story, provides the opera with some touching scenes. Apart from the mood of gentle pity, mostly concentrated in the Bedlam scene, the emotions that 'The Rake's Progress' best achieves are satiety and weariness. Rakewell's catechism to Mother Goose and the Lanterloo chorus (act 1, scene 2) give the empty feeling of pleasure divorced from love. The indeterminate ballad-tune which Rakewell and Shadow sing outside their house while the auction is in progress ends with the words 'I

should not laugh or cry' ; this song becomes the motif of Rakewell's madness in the next scene.

The constant wavering between objectivity and a rather negative state of emotion is hard on the listener. This technique is similar to that of the novice playwright whose only way of convincing the audience that a woman is garrulous is to have her talk for three-quarters of the drama. There are humorous and lively scenes, but they last only a moment or two: the wit and piquancy of the Auction Scene (act 3, scene 1) are succeeded by a duet (with chorus) of quite surpassing dullness between Anne and Baba the Turk. In act 2, scene 2, a remarkable cantabile solo for trumpet and a Handelian march that follows are an imaginative evocation of a mid-eighteenth-century London evening; but this is quickly forgotten in a weak and lengthy duet between Anne and Rakewell.

'The Rake's Progress' also fails to suggest Hogarth, although one may reasonably ask whether it was necessary to make the listener aware of the engraving-series in every scene. If the Venice designers and costumiers had had a clearer view of the Hogarth spirit, some delightful and fantastic passages that crop up here and there in the opera might have suggested the grotesque world of the original; the brief chorus that greets Baba the Turk as she enters Rakewell's dwelling (act 2, scene 2), the Auctioneer's aria in the third act, and the choruses in the Bedlam scene all have a touch of the proper fancy. But in Hogarth's designs one is quick to see the madness and turbulence of a spendthrift life, while Auden and Stravinsky, lacking graphic means, have confined

the important moral-lesson to an epilogue that imitates Mozartian rather than Hogarthian ideas.

The composer's statement that 'technique' comes before 'inspiration' is amply illustrated in the opening scene. Stravinsky seems determined to use the 'authentic' forms at whatever cost, and at the beginning his librettists are set on capturing the bucolic mood of, say, Shenstone or Prior. Accordingly the opera opens—after a brief brass fanfare in E major—with a long duet between Tom and Anne, who are later joined by Trulove. The lovers declare their delight in the beauties of spring and the joys of love. Appropriately bright little solos for violin and wood-winds (one of which suggests the theme of Anne's cabaletta which concludes the act) give a faintly pastoral effect; but the melodic line, clustered with accidentals and uneasy intervals, is undistinguished and tedious to follow (see first example).

Rakewell and Trulove converse (recitative with piano) and Trulove departs, leaving Rakewell alone. He meditates on Fortune, then sings his important aria 'Since it is not by merit we rise or we fall'. All traces of the ballad-type melody are neatly erased by a display of 'technique' in the form of canonic imitation (second example). The aria ends on an uncomfortable high F, sustained for five bars.

Now Shadow appears, accompanied by some Mephistophelian arpeggios on the clavier. He announces Rakewell's good fortune in a brief aria (G major) that is a distant but obvious echo of Leporello's 'Madamina'. Father, daughter, rake, and devil express their emotions in a quartet that is possibly the most contrived, angular, and uninteresting setting of verbal nonsense in the whole opera (see third example).

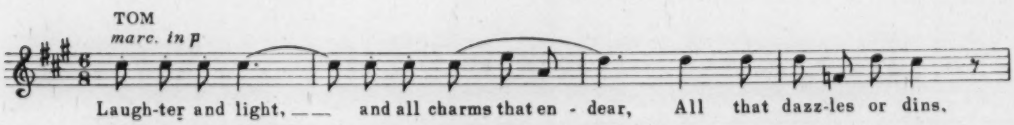
Anne and Tom express their joy in a somewhat freer melodic pattern. Nick calls Tom away to London, to which Tom replies:

> Well—then, if Fortune sow
> A crop that wax and pen must cultivate,
> Let's fly to husbandry and make it grow.

On 'grow' the unfortunate tenor must hold a long top A flat, characteristic of the high tessitura of the part. The less said about phrases like this in the libretto, the better.

Rakewell and Anne begin their good-byes in a brief and pleasant duettino ('Farewell for now'). Tom asks Nick about his wages; Shadow's reply is accompanied by a grotesque leaping of the bassoons that effectively underscores the terms of 'a year and a day'. Tom says good-bye again to a page of angular, four-square 'melody'. The final ensemble begins with a hesitating, syncopated 6-8 theme which in the second act stands for Rakewell's weariness and indecision (fourth example). The scene ends abruptly in G major as Shadow invites the audience to attend 'the Progress of a Rake'.

Technically, there is nothing wrong with this music. Everything fits into place: there is a quartet where Mozart might have written a quartet; the arias are well placed; the act opens with a duet, ends with a terzettino, and all is held together by *recitativo secco*. But the wheels of the creative mechanism turn slowly and with effort. Chilly objectivity pervades the atmosphere, except, possibly, in the synthetic tenderness of the lovers' farewell and the insistent rhythm of the final terzettino. The self-conscious and undramatic text of this scene may have given the opera a slow start. At any rate, the composer has not yet found his muse.



Calliope does put in a belated appearance, but she absents herself from one or two later scenes that are as drab as the opening one. Most of the second act, particularly scene 1, with the drawn-out aria, recitative, and reprise that Rakewell sings at the breakfast-table, shows a similar lack of spontaneity and a tendency to obscure whatever free melodic patterns do arise. By the third act both composer and librettists seem to have hit the proper stride. The last two scenes—the macabre graveyard duet between Shadow and Rakewell, and the touching delusion of the mad Rakewell as Adonis—have a dramatic and emotional awareness that the rest of the work approaches only fitfully.

Stravinsky has consciously sought to avoid the way of the music-drama in 'The Rake's Progress', as in his earlier operas, 'Le Rossignol' and 'Mavra'. In his quest after the 'authentic' he has turned the clock back this time to the mid-eighteenth-century, and produced a modern pastiche of the opera-methods of the late Baroque that were becoming outworn by 1750. Formal mastery of an intricate musical structure is not confined to any particular period in music: the motets of Palestrina and Verdi's 'Falstaff', each representing a pinnacle of musical accomplishment in their own ages, have more in common than the operas of Handel and Mozart have with 'The Rake's Progress'. Lacking melodic inspiration and essential dramatic movement, Stravinsky's work is a collection of brilliant fragments—an entertainment rather than an opera.

[The musical quotations from 'The Rake's Progress' are made by kind permission of Messrs. Boosey & Hawkes.]

The Musician's Bookshelf

'A Bibliography of the Musical and Literary Works of Hector Berlioz.' By Cecil Hopkinson

[Edinburgh Bibliographical Society, 3 gns.]

'Berlioz and the Romantic Century.' By Jacques Barzun

[Victor Gollancz, 3 gns.]

It is a most satisfying experience to see the devotion and love bestowed upon the achievement of a great composer in these two monumental publications. Mr. Hopkinson, an ardent bibliophile and himself the possessor of one of the largest collections of Berlioz's works in first editions, has gone to the immense trouble of tracing each work of the composer to its original publication, and of providing complete details of the circumstances of its composition. The result of such an exemplary labour of love is a sumptuously published *catalogue raisonné*, correcting and superseding all previous catalogues of Berlioz's works. It must certainly be acclaimed the most complete source of information on the subject now available. Over twenty-five libraries as well as many private collections have been consulted in order to locate these treasured first editions, and though Mr. Hopkinson has approached his task primarily as a bibliophile, he has brought to light publications of several early works hitherto unknown or little known and which should be worth investigating from a purely aesthetic viewpoint. Students will note that several of the songs to be found in Appendix B under 'List of works without opus numbers' are not referred to in Prof. Barzun's otherwise exhaustive study, except by a general reference to Mr. Hopkinson's work.

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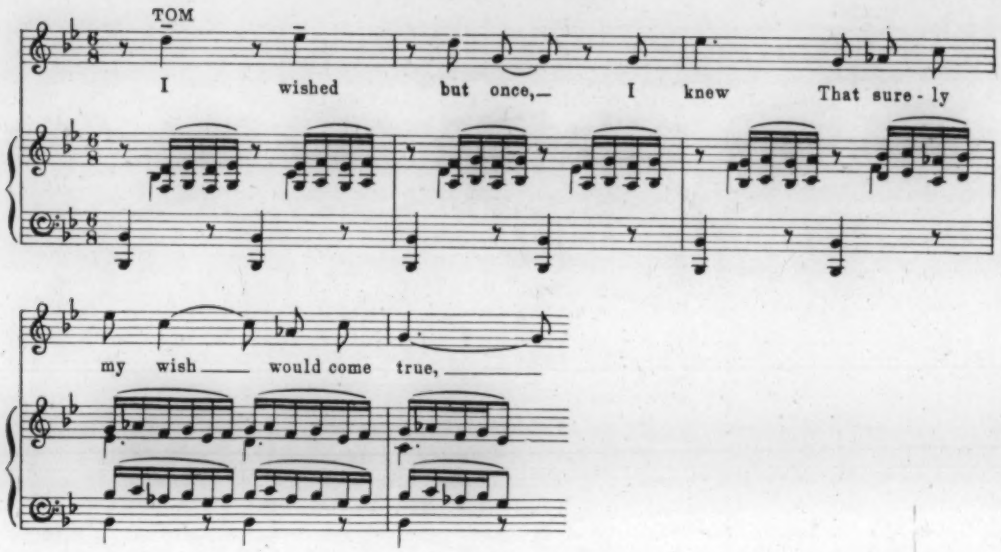
Mr. Hopkinson's volume is usefully divided into two parts, a catalogue of the musical compositions and another of the literary works. To these are added, in the form of appendices, lists of works with and without opus numbers, lists of librettists and dedicatees, the valuable list of Berlioz manuscripts, published and unpublished, with their location, a list of the principal biographical and critical books on Berlioz and finally, as an off-shoot of these compilations, an interesting section devoted to the histories of the French music publishers of the early nineteenth century with whom Berlioz was connected, so often to his sorrowful disadvantage. The numerous plates, including some beautiful ones of early editions of the 'Fantastic Symphony' and 'Les Troyens' will make the eyes of any bibliophile gleam with envy.

Over twenty years' research has gone into the two volumes by the French-American historian, Jacques Barzun. If anyone persists in thinking that the Berlioz controversy is dead—the controversy that raged in England at the time of *The Sackbut* with Turner, Van Dieren and Cecil Gray as the composer's brazen champions—here is a study of gigantic proportions not merely to disprove that all the fuss about Berlioz was merely a legend (as it certainly was not, for the fervour excited by Berlioz is as intense now, among feeling musicians, as any of his disciples could have wished), but to add to and explore the composer's genius in all its manifold social, psychological and aesthetic aspects. The existing literature on Berlioz, from Boschot to Turner and Wotton, is by no means scanty. Barzun was right, however, in believing that the several facets of the composer's achievement that had already been opened up in

the important moral-lesson to an epilogue that imitates Mozartian rather than Hogarthian ideas.

The composer's statement that 'technique' comes before 'inspiration' is amply illustrated in the opening scene. Stravinsky seems determined to use the 'authentic' forms at whatever cost, and at the beginning his librettists are set on capturing the bucolic mood of, say, Shenstone or Prior. Accordingly the opera opens—after a brief brass fanfare in E major—with a long duet between Tom and Anne, who are later joined by Trulove. The lovers declare their delight in the beauties of spring and the joys of love. Appropriately bright little solos for violin and wood-winds (one of which suggests the theme of Anne's cabaletta which concludes the act) give a faintly pastoral effect; but the melodic line, clustered with accidentals and uneasy intervals, is undistinguished and tedious to follow (see first example).

Rakewell and Trulove converse (recitative with piano) and Trulove departs, leaving Rakewell alone. He meditates on Fortune, then sings his important aria 'Since it is not by merit we rise or we fall'. All traces of the ballad-type melody are neatly erased by a display of 'technique' in the form of canonic imitation (second example). The aria ends on an uncomfortable high F, sustained for five bars.

Now Shadow appears, accompanied by some Mephistophelian arpeggios on the clavier. He announces Rakewell's good fortune in a brief aria (G major) that is a distant but obvious echo of Leporello's 'Madamina'. Father, daughter, rake, and devil express their emotions in a quartet that is possibly the most contrived, angular, and uninteresting setting of verbal nonsense in the whole opera (see third example).

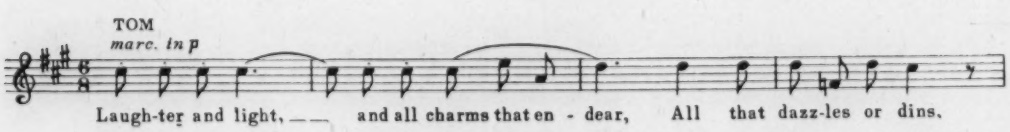
Anne and Tom express their joy in a somewhat freer melodic pattern. Nick calls Tom away to London, to which Tom replies:

> Well—then, if Fortune sow
> A crop that wax and pen must cultivate,
> Let's fly to husbandry and make it grow.

On 'grow' the unfortunate tenor must hold a long top A flat, characteristic of the high tessitura of the part. The less said about phrases like this in the libretto, the better.

Rakewell and Anne begin their good-byes in a brief and pleasant duettino ('Farewell for now'). Tom asks Nick about his wages; Shadow's reply is accompanied by a grotesque leaping of the bassoons that effectively underscores the terms of 'a year and a day'. Tom says good-bye again to a page of angular, four-square 'melody'. The final ensemble begins with a hesitating, syncopated 6-8 theme which in the second act stands for Rakewell's weariness and indecision (fourth example). The scene ends abruptly in G major as Shadow invites the audience to attend 'the Progress of a Rake'.

Technically, there is nothing wrong with this music. Everything fits into place: there is a quartet where Mozart might have written a quartet; the arias are well placed; the act opens with a duet, ends with a terzettino, and all is held together by *recitativo secco*. But the wheels of the creative mechanism turn slowly and with effort. Chilly objectivity pervades the atmosphere, except, possibly, in the synthetic tenderness of the lovers' farewell and the insistent rhythm of the final terzettino. The self-conscious and undramatic text of this scene may have given the opera a slow start. At any rate, the composer has not yet found his muse.



Calliope does put in a belated appearance, but she absents herself from one or two later scenes that are as drab as the opening one. Most of the second act, particularly scene 1, with the drawn-out aria, recitative, and reprise that Rakewell sings at the breakfast-table, shows a similar lack of spontaneity and a tendency to obscure whatever free melodic patterns do arise. By the third act both composer and librettists seem to have hit the proper stride. The last two scenes—the macabre graveyard duet between Shadow and Rakewell, and the touching delusion of the mad Rakewell as Adonis—have a dramatic and emotional awareness that the rest of the work approaches only fitfully.

Stravinsky has consciously sought to avoid the way of the music-drama in 'The Rake's Progress', as in his earlier operas, 'Le Rossignol' and 'Mavra'. In his quest after the 'authentic' he has turned the clock back this time to the mid-eighteenth-century, and produced a modern pastiche of the opera-methods of the late Baroque that were becoming outworn by 1750. Formal mastery of an intricate musical structure is not confined to any particular period in music: the motets of Palestrina and Verdi's 'Falstaff', each representing a pinnacle of musical accomplishment in their own ages, have more in common than the operas of Handel and Mozart have with 'The Rake's Progress'. Lacking melodic inspiration and essential dramatic movement, Stravinsky's work is a collection of brilliant fragments—an entertainment rather than an opera.

[The musical quotations from 'The Rake's Progress' are made by kind permission of Messrs. Boosey & Hawkes.]

The Musician's Bookshelf

'A Bibliography of the Musical and Literary Works of Hector Berlioz.' By Cecil Hopkinson

[Edinburgh Bibliographical Society, 3 gns.]

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performance, in influence and in critical appraisement deserved at this stage to be unified anew. The result is a tremendous *tour de force* of scholarship and of musical history. I do not mean to stint my praise about this masterly work. It will perform in our time what Thayer performed for Beethoven.

Several books could be carved out of the far-flung survey. There is first of all the purely biographical narrative, lucid and pointed, despite the numerous annotations and the vast documentation. There is the psychological assessment of the man, keen, perceptive and human, written with no desire to deride or to correct (how schoolmasterish so many of the observations we have been used to reading on Berlioz's behaviour seem by comparison!), but inspired by a long and intimate understanding of, and consequently almost an identification with the man he is writing about. There is the complicated social background, so eruptive that it often protrudes into the foreground of this Berliozian panorama. There are the figures, as a perusal of one of the indices shows, of practically every musician of the nineteenth century coming somehow into contact with or deriving from Berlioz. And finally, most important of all, there is the music—the music that no one should be so foolish as to try and describe in words (as Berlioz himself came to realize despite his numerous attempts and his exceptional literary gifts). Nor in fact does Prof. Barzun. He suggests to his readers the associations a work of Berlioz arouses, the literary and philosophical associations chiefly, the musical associations too, both in the past history of music and in its future, until an extraordinary web of allusions is woven round these works from which, one may calculate, they will ultimately emerge more clearly defined, more original and authentic. A purely musical purpose is thus served: the music, for the musician, comes to mean more than it did.

Faced with an encyclopedic task of this order the author is obviously obliged to think of his work as a sort of contrapuntal structure designed to capture and hold the reader's attention. I think he does this more successfully on the scholastic than on the artistic plane: his volumes will be savoured by the scholar, but inevitably the historical, psychological and musical worlds through which he so ably pilots us collide in the reader's mind and leave him, unjustifiably no doubt, with an impression of incoherence. Perhaps it is the incoherence of the visionary, romantic artist that Barzun is unconsciously emulating, the jumble of natural impulses that inspire the exuberance of Berlioz's 'Memoirs'.

> What the child saw (he writes of Berlioz's early attraction to Estelle Duboeuf) was a tall, rather determined young woman of nineteen, with black hair and a somewhat provocatively cold glance. That she wore pink slippers—the first he had ever seen—remained indelibly fixed in his memory; which suggests how he kept his eyes shyly lowered. Yet perhaps the dominant fact was her association with the most beautiful landscape he knew—the Saint Eynard which one climbs halfway to reach Meylan—the broad valley of the Grésivaudan, crossed by two rivers and ringed with snow-capped peaks—a majestic panorama. Turning the experience at once into poetry, he christened her his *Stella Montis*, Estelle of the Mountain, an unattainable star, who centred in herself his need to adore, his vague but insistent wish for self-expression, and his religious feeling at the sight of nature. The varied consequences of this early attachment, unfolding through half a century, show it to have been something more than a laughable episode. It was rather the situation of another and equally romantic boy-poet, Dante, with a differently cast Beatrice.

In moral and psychological judgment, on the other hand, the method is of detached observation and clear, though always sympathetic, analysis—Barzun believes with Harold Nicolson in an approach to biography that should be both tolerant and unsentimental. The chapter entitled 'Faustian Man', mercilessly displaying the clashes and paradoxes in Berlioz's nature is a model, in musical biography, of wisdom. It is also accurate in perception and to the point. The Harriet Smithson episode has been staged, and some explanation is called for of Berlioz's high-flown extravagances. 'The salient trait of his temperament' (we are laconically informed) 'which we find reflected in his music as well as in his calmest letters and most tightly knit articles, is swiftness in associating ideas. Under stress this speed became a headlong rush which on paper seems sheer vibratory sensation.'

It is this same swiftness and agility in the association of ideas that enables Barzun to provide such penetrating analyses of the music. 'To what Deity is "L'Enfance du Christ" addressed?' he asks. And in the form of a philosophical answer he goes on:

> The poet-composer had been equally moving when he rendered Faust's pantheism, and in his own person from earliest days he had expressed the Voltairian agnosticism inherited from his father the physician. He continued to consider himself an unbeliever, saying so without affectation on the first page of his 'Memoirs', and uttering casual witticisms about the traditional omnipotent God. Yet he continued to affirm his 'sympathy' with the forms and beliefs of his church, and a survey of his career shows him repeatedly drawn to religious subjects. The number of religious passages in his secular works is moreover astonishingly large; so that if one should ask, 'What is the prevailing mood of Berlioz's music?' the answer might reasonably be: 'the religious'—only the term would have to be understood in its fullest variety.

The pages on the 'Fantastic Symphony' represent a virtuoso performance in the association of ideas, displaying how the great work makes real the imaginative world that had existed in men's minds from Michelangelo to Freud. Is the net cast too wide to be of practical value? I do not think so. To discover the origin of 'The Witches' Sabbath' we are invited to glance again at the eighteenth century—

> . . . justly called the most terrible of all epochs which until almost the end hid its own terror

from itself. Forerunners and sharers in the *Sturm und Drang*, both Gluck and Mozart had given musical expression to the Terrible. In the Renaissance Michelangelo's *terribilità* expressed itself in works of overwhelming size and strength. Then Raphael came into favour and the genre was not cultivated again until Salvator Rosa whom Hoffmann and Berlioz felt kinship with.

Hoffmann leads us to Baudelaire, Baudelaire to Symbolism and Symbolism to Freud whom Berlioz strangely foreshadows not only in the 'Fantastic Symphony', but, as Barzun reasonably points out, in his own comments on his last meeting with Estelle:

> She has no active recollections; she thinks . . . that my imagination is at work . . . and she never questions the conviction that what is imagined is *false*. But perhaps, unknown to herself, she is coming to feel that *the other one* [Berlioz as a child in love with her] is in control, and will remain master until the end, for he is not false but real.

Quite apart from the evaluations of Berlioz on so many different planes, the work will be an indispensable source for musical history of the nineteenth century. The enormous impact of Berlioz has never been examined so thoroughly; nor has his far-reaching influence been so carefully explored. One realized that part of the Berliozian world was brought to life again in Moussorgsky and in Wagner, but the action of Berlioz on Debussy remained something of an enigma. It is examined here in a fresh light:

> The 'Roman Carnival' Overture contains at least one passage of Impressionist 'comment', through distortion, when theme and rhythm 'go to pieces', in a way comparable to the Kaleidoscope of 'Fêtes'. In 'L'Après-midi d'un faune' the broken melody on which the opening section is based leads to a highly rhetorical passage of so romantic a strain that it reminds one of the 'Benvenuto Cellini' Overture.

These seemingly far-fetched allusions help to define the changing significance of a work of art. Indeed, in following Barzun in these remote explorations one is prompted to look even further and to see the Berliozian conception of the fantastic reappearing in Ravel's 'Scarbo' and 'L'Enfant et les Sortilèges'. I would suggest to the author too that another gigantic offshoot of Berlioz is Debussy's 'La Mer'. That evocation of nature, that lyrical power, that keen psychological perception: these, clearly, are the salient traits of French music exemplified alike by Rameau, by Berlioz, by Debussy and by Ravel. And is the Berliozian spirit entirely absent from the late 'Fantaisie' and the second quintet of so un-Berliozian a composer as Fauré? And Stravinsky, and Schönberg . . . When one puts the book down so many detailed analyses, so many patient searchings merge towards a single goal. For a great study such as this teaches that genius, though isolated, is ultimately universal. It illuminates with the same burning radiance the past and the future. It unites the centuries, it makes music one.

E. L.

'A Manual of Plainsong' as Edited by H. B. Briggs and W. H. Frere, Revised and Enlarged by J. H. Arnold

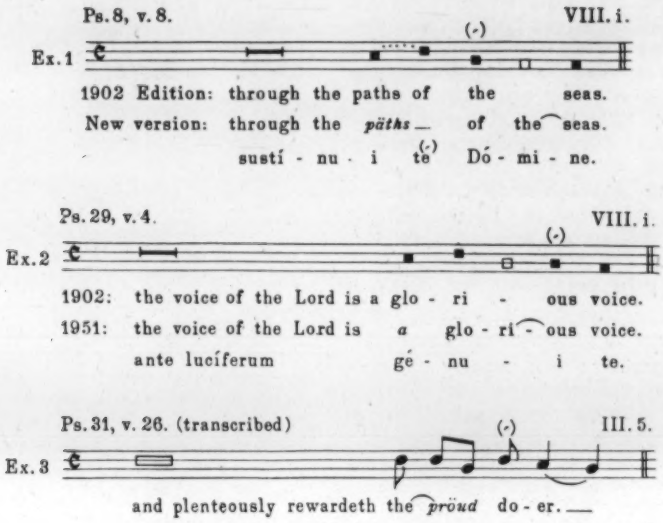
[Novello, 10*s*. 6*d*.]

The announcement of the imminent reappearance of 'Briggs and Frere' under this distinguished editorship was sure to awaken considerable interest in places where this good old standby is still in regular use. Let it be said at once that this new edition is a vast improvement, even though there will be surprises for some and even disappointments for a few. For instance, the Psalms and Canticles (with few exceptions) are no longer noted throughout:* but this is not necessarily a bad thing. With the old edition, it was easy to form a slack habit of 'hand to mouth' sight-reading, and rather difficult to take in a whole verse at a glance. This is no longer so. Dr. Arnold does not mince matters: those using the book must 'know the Tone and Ending of the psalm by heart' and keep a watchful eye ready to integrate the pointing in advance. This is not difficult; the signs are commendably few and simple. Some may feel that this economy has gone too far, for groups of two notes are only indicated in the text when their presence is *exceptional*. The method is stimulating!

The pointing has changed not a little: thus the new book cannot well be used with the old. In a short preface, nevertheless, the editor claims that 'conservatism has been the aim, even to the retention of the notation which characterized the earlier edition'. The only revision is 'that which Dr. Frere is known to have desired, i.e. a close correspondence (within the Manual's limits) with Dr. G. H. Palmer's last editing of his *Sarum Psalter*' (1916). The 'masterly Introduction' of 1902, over the initials H.B.B. and W.H.F. has been kept, but some may feel that Dr. Arnold's modesty has gone too far in withholding a more particular acknowledgment of certain slight but important additions to it—for instance, the new doubling of final note-values, and the establishing of an equal quaver pulse, both of which show an awareness of more recent Solesmes practice, though the name has not been invoked since 1902.

Of the pointing, it is true to say that if the principles expounded by Dr. Palmer are accepted, there can be no dispute. The correspondence is complete, and any criticism is *ipso facto* directed against the 1916 Sarum Psalter itself, and will probably be concerned with the expedients used in it for adapting the smooth flow of Latin chant to the more dynamic character of the English language without loss of poise. A typical case is the treatment of the un-Latin phenomenon of consecutive accented syllables in a verse ending. In Latin such accents would be absorbed into the 'greater rhythm', some becoming light while others remained heavy. Dr. Palmer dealt with the problem by fusing single notes into groups of two: but this was only partially carried out in the 1902 Manual. Now it has been extended to include almost any stressed syllable before a

* The music of the appropriate Tone is printed at the head of each Psalm.


Ps. 8, v. 8.
VIII. i.
Ex. 1
1902 Edition: through the paths of the seas.
New version: through the päths of the seas.
sustí - nu - i te Dó - mi - ne.
Ps. 29, v. 4.
VIII. i.
Ex. 2
1902: the voice of the Lord is a glo - ri - ous voice.
1951: the voice of the Lord is a glo - ri - ous voice.
ante lucíferum gé - nu - i te.
Ps. 31, v. 26. (transcribed)
III. 5.
Ex. 3
and plenteously rewardeth the pröud do - er.

dactylic cadence. (In example 1 a similar Latin phrase is included for comparison.)

Other devices centre round a displacement of the tonic accent in the music, to coincide with the verbal stress (example 2).

A practical problem is apt to arise through the literal observance of the doubled cadential note (referred to above): though quite natural in Latin, it could lead to oddities in English. Everything depends on the choice of the right Tone (example 3).

Some disappointment may be felt that there is no choice of Tones. But this would have complicated the pointing unduly, and the Sarum Psalter still provides the answer to this demand of variety. Nevertheless, some alternative endings (in addition to the beautiful one given for the 130th Psalm) would have been welcome; and an occasional break with the past would have been justified in the shape of the substitution of a different Tone (in line with Dr. Palmer's later choice) in some Psalms where the original may give rise to inelegance, or the excessive use of the abrupt Mediation. But a former mistaken predilection for the latter device has been corrected in general, with improved effect.

The Canticles have been enriched by the addition of the first English version of the *Te Deum* and a proper melody for the Invitatory Psalm *Venite, exultemus* (but without its antiphon). The versicles and responses have been brought into line with Dr. Palmer's edition, and have a more authentic character.

The only note of regret which may perhaps be registered concerns Merbecke's Holy Communion Service, which is given in the Wyatt-Royle-Shore version. Now that Tudor church music has come into its own, and no longer needs to be viewed via the nineteenth century, it may be felt there is a case for the restoration of Merbecke's original measured notation, and some point is given to this plea by the publication in recent years of two authentic reprints:* the fact that they are difficult to disentangle from accompaniments which (although appropriate) may not please all, would have made a reissue in plain form the more welcome, instead of the deceptive equalized square-note version which is here revived. Obviously its good or bad effect in performance is irrelevant to the issue: that rests with the choirmaster. It is also a pity that an obvious misreading of E for D on the word 'glorified' (page 268) should have been repeated. The dot in the 1550 edition surely settles the matter.

A final word must be said in praise of the greatly improved typography: the layout is clear and the page handsome to behold. The binding is chaste and durable.

R. D.

'Musica Britannica.' Volume II, 'Cupid and Death' by Locke and Gibbons; volume III, 'Comus' by Arne

[Published for the Royal Musical Association by Stainer & Bell]

Three handsome volumes stand accusingly on the unreviewed portion of the shelf. When the Mulliner Book was issued as volume 1 it was stated that a commentary by the editor was to follow. So while volume 1 waited for its companion brochure, volumes 2 and 3 were told to wait their turn; and now after six months they can wait no longer. This by way of excuse for seeming neglect.

Mulliner is musicology; but 'Cupid and Death' and 'Comus' are performance, for each has been witnessed in our time. 'Cupid and Death' became almost a fashion among the elect: Cambridge in 1915; Glastonbury in 1920; Haslemere in 1925; the Scala, London, in 1930; Cambridge again in 1931. Report assured us on these occasions

* Nicholson : and Hunt-Knight.

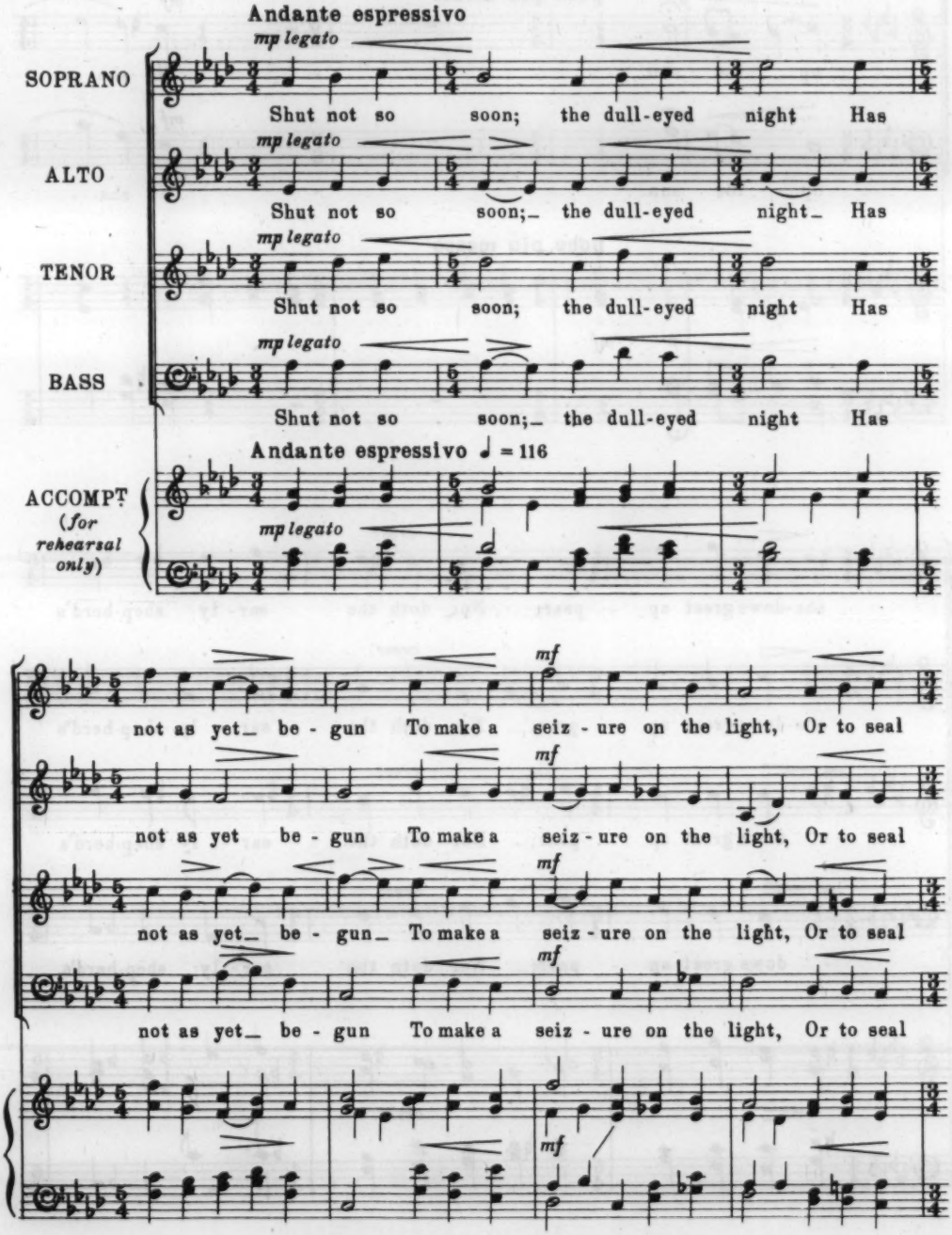
To Daisies

Part-song for S.A.T.B. (unaccompanied)

Words by ROBERT HERRICK

MUSIC BY

HAROLD GREENHILL

London: NOVELLO & COMPANY, Limited

Andante espressivo
mp legato
SOPRANO
Shut not so soon; the dull-eyed night Has
ALTO
Shut not so soon;_ the dull-eyed night_ Has
TENOR
Shut not so soon; the dull-eyed night Has
BASS
Shut not so soon;_ the dull-eyed night Has
Andante espressivo ♩ = 116
ACCOMPT (for rehearsal only)
mf
not as yet_ be - gun To make a seiz - ure on the light, Or to seal
not as yet be - gun To make a seiz - ure on the light, Or to seal
not as yet_ be - gun_ To make a seiz - ure on the light, Or to seal
not as yet_ be - gun To make a seiz - ure on the light, Or to seal

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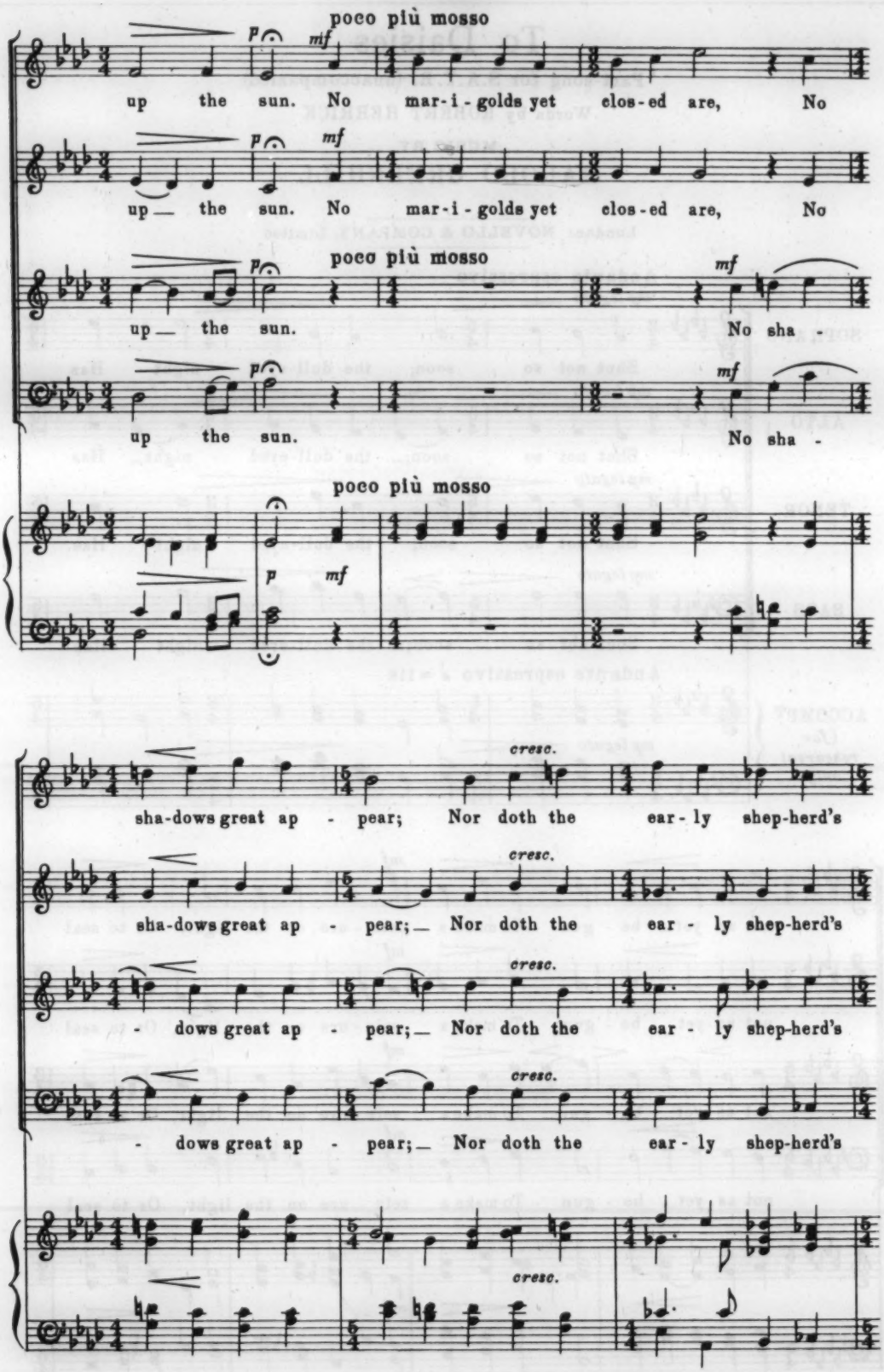
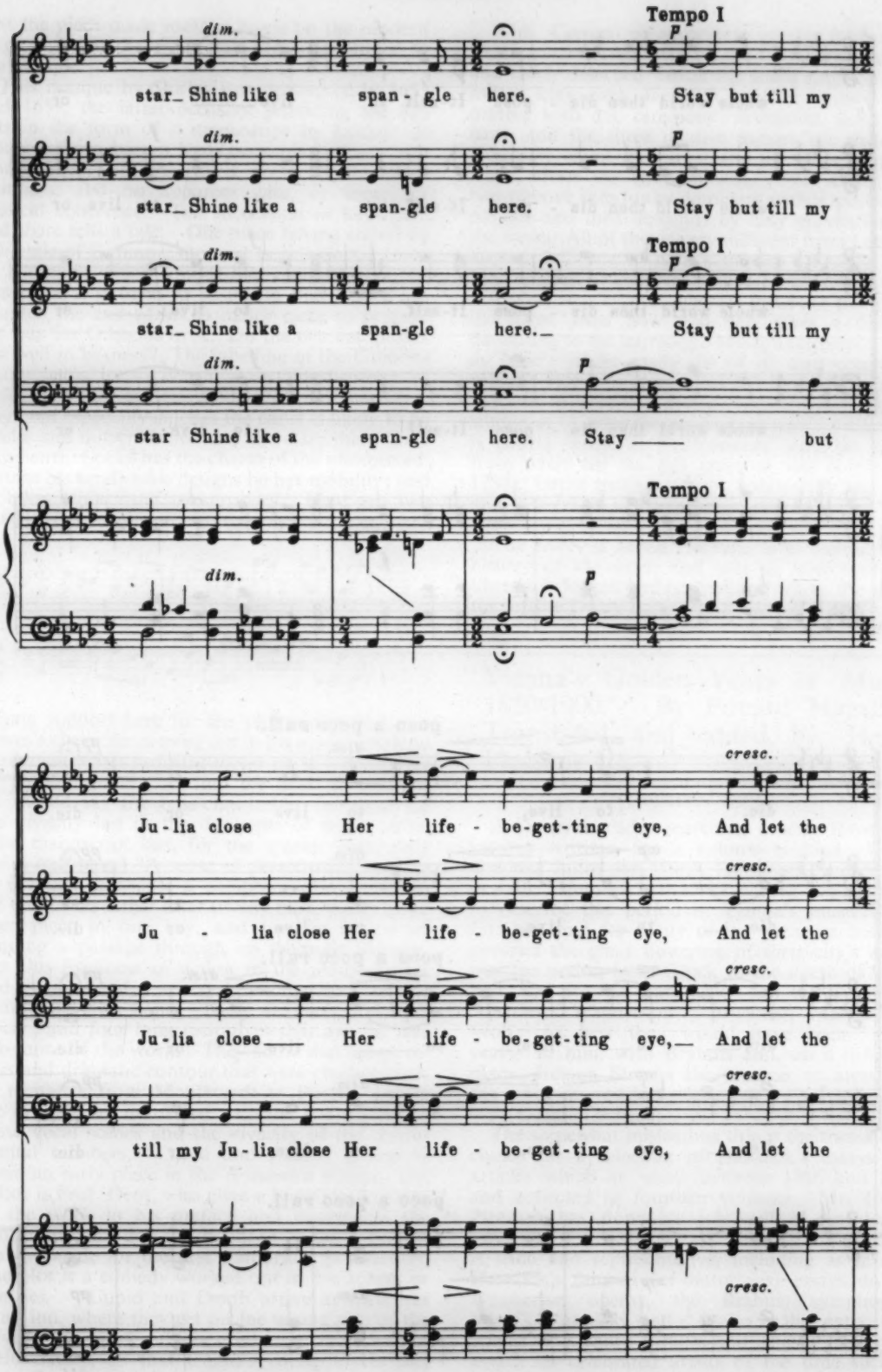
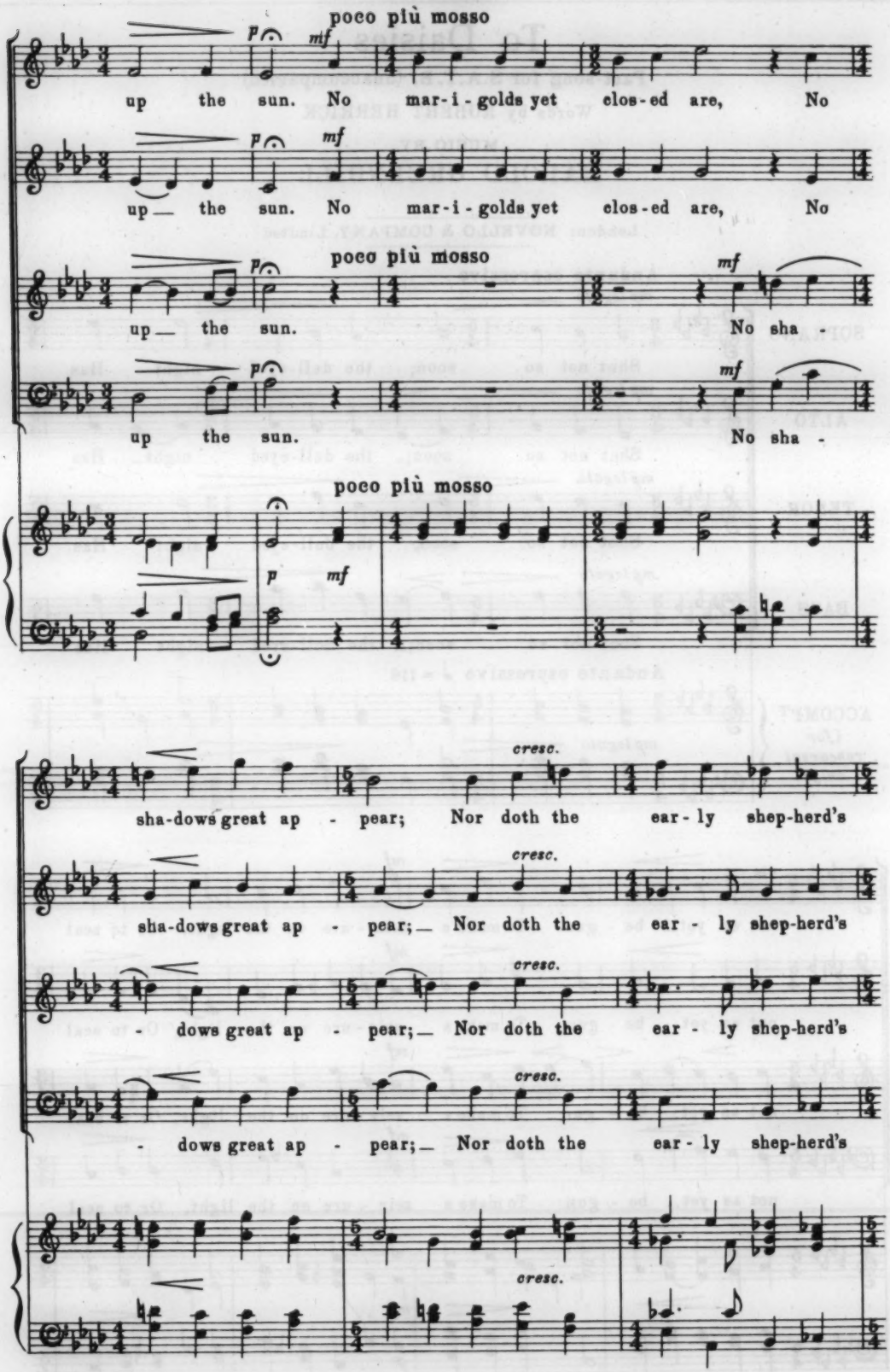
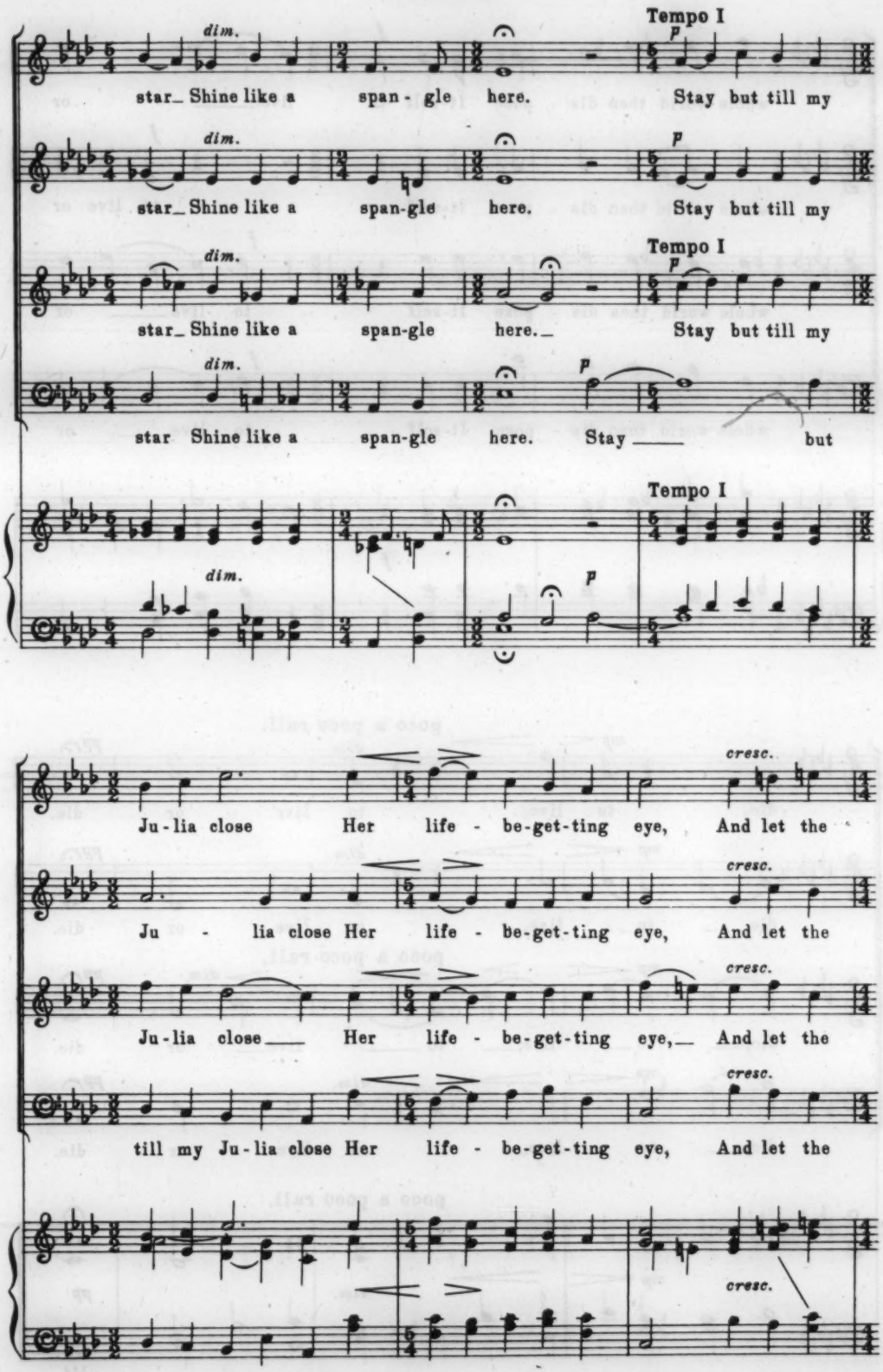
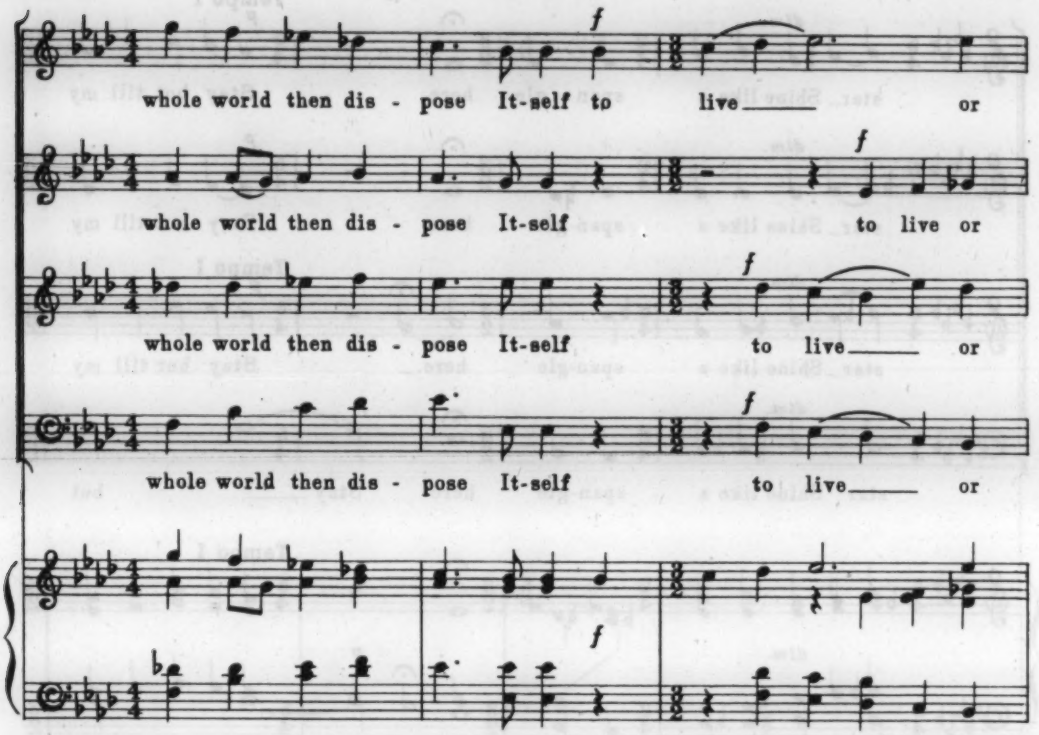
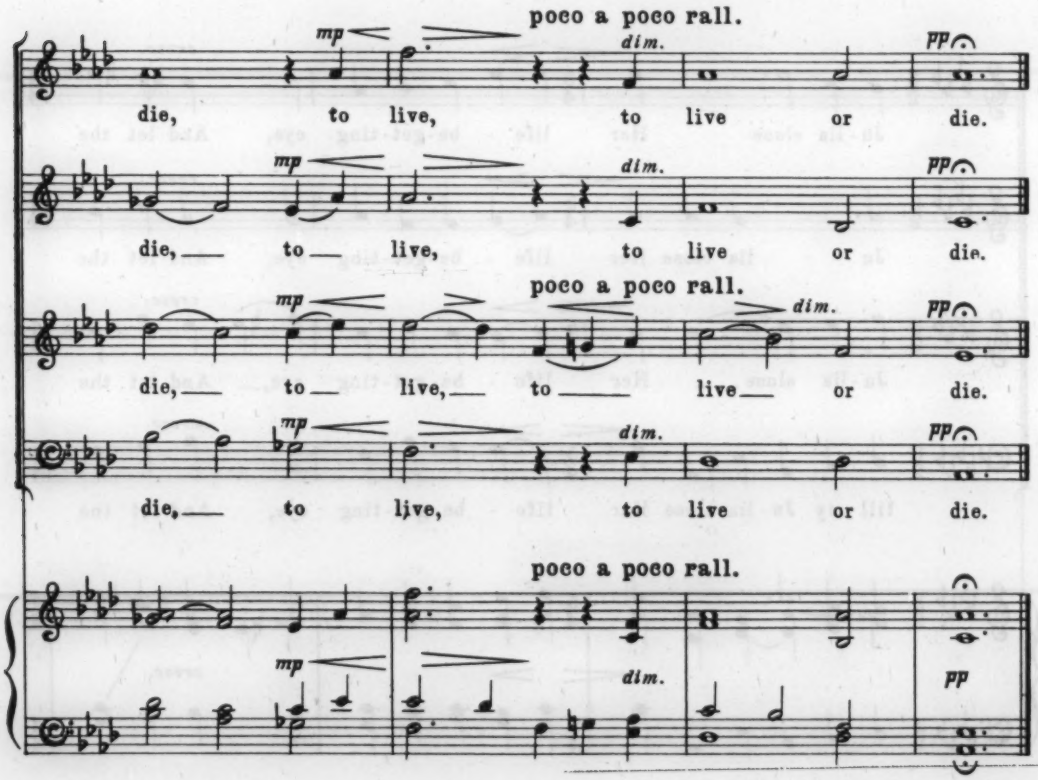

poco più mosso
up the sun. No mar-i-golds yet clos-ed are, No
up the sun. No mar-i-golds yet clos-ed are, No
poco più mosso
up the sun. No sha -
up the sun. No sha -
poco più mosso
sha-dows great ap - pear; Nor doth the ear-ly shep-herd's
sha-dows great ap - pear; Nor doth the ear - ly shep-herd's
- dows great ap - pear; Nor doth the ear - ly shep-herd's
- dows great ap - pear; Nor doth the ear - ly shep-herd's
cresc.

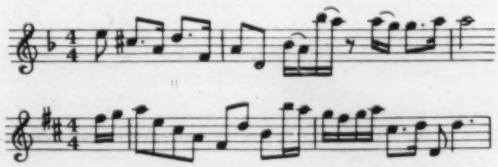

Tempo I
dim.
p
star_ Shine like a span - gle here. Stay but till my
star_ Shine like a span-gle here. Stay but till my
star_ Shine like a span-gle here._ Stay but till my
star Shine like a span-gle here. Stay ___ but
cresc.
Ju-lia close Her life - be-get-ting eye, And let the
Ju - lia close Her life - be-get-ting eye, And let the
Ju-lia close___ Her life - be-get-ting eye,_ And let the
till my Ju-lia close Her life - be-get-ting eye, And let the

poco più mosso
p
mf
up the sun. No mar-i-golds yet clos-ed are, No
up the sun. No mar-i-golds yet clos-ed are, No
poco più mosso
mf
up the sun. No sha -
up the sun. No sha -
poco più mosso
p
mf
cresc.
sha-dows great ap - pear; Nor doth the ear-ly shep-herd's
sha-dows great ap - pear; Nor doth the ear - ly shep-herd's
- dows great ap - pear; Nor doth the ear - ly shep-herd's
- dows great ap - pear; Nor doth the ear - ly shep-herd's


Tempo I
dim.
p
star_ Shine like a span - gle here. Stay but till my
star_ Shine like a span-gle here. Stay but till my
star_ Shine like a span-gle here._ Stay but till my
star Shine like a span-gle here. Stay ___ but
Ju-lia close Her life - be-get-ting eye, And let the
Ju - lia close Her life - be-get-ting eye, And let the
Ju-lia close___ Her life - be-get-ting eye,_ And let the
till my Ju-lia close Her life - be-get-ting eye, And let the
cresc.


f
whole world then dis - pose It-self to live or
whole world then dis - pose It-self to live or
whole world then dis - pose It-self to live or
whole world then dis - pose It-self to live or

poco a poco rall.
mp
dim.
pp
die, to live, to live or die.
die, to live, to live or die.
poco a poco rall.
die, to live, to live or die.
die, to live, to live or die.
poco a poco rall.
pp

that the piece made itself at home on the modern stage and that the music needed no ears tuned to the antique.

This masque by Shirley was performed in 1653 and 1659, the latter occasion providing the full text in the form of a manuscript by Locke. It seems to have been a hastily-compiled affair, with Christopher Gibbons called in for half-a-dozen numbers, and no apparent care, or time, for musical coherence. The succession of keys here and there tells a tale. One piece having ended on the tonic of E minor, the next begins on the tonic of F major; which sounds like consecutives. At one place it is open to suspicion that Locke has adapted the end of his G major piece to prepare the way for Gibbons in A. Do the two composers run well in harness? The labelling of the Gibbons pieces helps us to detect a certain disparity of style; but, that aid apart, one finds that when a fragment especially catches the ear it is likely to be Locke and not Gibbons; and there are many such fragments. Locke has the charm of the unexpected. Within his small-scale designs he has mobility; and mobility lends itself to surprises. Here are two typical gestures, chosen from many:



Strong support here for the philosophy that sees a man's character coming out in his music: choleric gentleman writes rampant violin parts. Moreover the same impulse goes into the bass; or perhaps we should say the bass-cum-treble, for much of the vivacity lies in the duologue of outer parts. (The manuscript has, for the greater part, only violin and bass.) A sense of period may need to be invoked to excuse a composer who comes to the end of his tether after twenty bars, writes piece after piece in one key, and has no notion of running a passage through on thematic likeness. But this liveliness of action in the many dances and processional numbers bears the mark of the composer's own hand. There are three songs by Locke, and four long recitatives that are the real substance of the work. They show that sensitiveness and dramatic contour that were characteristic of recitative from Monteverdi to Purcell, before the drought set in. What with the fine quality of these vocal scenes and the vivacity of the instrumental numbers, 'Cupid and Death' is rightly given an early place in the *Britannica* series. The editor is Prof. Dent, who gives a historical account of the work in his preface and reproduces the continuo realization (harpsichord or extra strings) that he made for the first Cambridge production. The plot is a comedy worked out in five scenes or 'entries'. Cupid and Death arrive as travellers at an inn, where they get on the wrong side of the servitor; to work off his grudge he interchanges their arrows, so that Cupid's young lovers die, and Death's moribund elders start courting. Eventually Mercury is sent by the gods to put everything right.

With 'Comus' we come to an art that is learning its manners. Everything is neat and symmetrical, and nicely disposed within the small circle of permitted keys, each of which must be entered and quitted with due ceremony: dominant, subdominant, and the three relative minors (or majors). You may count the times (and see them coming) when, from the subdominant, Arne makes his two-remove skip to the dominant with a sequential phrase, and then descends by easy gravitation to the tonic. All of this is very different from Locke's wayward flittings. Arne's minors are duly harmonic, except where a phrase mounts step-wise across no-man's-land; whereas in Locke the melodic form, used how you like, gives a distinct flavouring to the harmony. Music as circumscribed as Arne's might easily die of its own commonplaces. But here it sustains life by smiling tunes and bits of phraseology that come from the same source as 'Under the greenwood tree'. 'Comus' is period music at half-pressure (and we know from what tap the full pressure was coming in 1737); but it manages to be continually likeable, and is a credit to the *musica britannica* that kept itself going under Handelian sway.

The editor is Julian Herbage, who recounts the history of the work and tells us how much of libretto is Milton and how much Dalton, the adaptor for the Drury Lane production in 1738.

W. McN.

'Vienna's Golden Years of Music, 1850-1900.' By Eduard Hanslick. Translated and edited by Henry Pleasant III.

[Gollancz, 18*s*.]

A German reader searching among Hanslick's various writings for a volume entitled 'Wiens Goldene Jahre der Musik 1850-1900', will search in vain. Hanslick would have been the last thus to describe this period in Vienna's musical life. For him and for many of his Viennese contemporaries the great flowering of their city's music was the period from Gluck to the death of Schubert, and not the years which saw the rise of the Austrian 'Wagnerians': Bruckner, Mahler and Wolf. At best they would have been 'silver years' to him, with Brahms and, on a different plane, Johann Strauss the younger to atone for the 'excesses and intoxicating nerve music' of the New German School.

The somewhat misleading title is the translator's choice for a selection of Hanslick's essays and articles which he wrote between 1846 and 1900 and collected in fourteen volumes. Mr. Henry Pleasant has done his job well in his double capacity of translator and editor. His selection is wide and representative, including as it does Hanslick's famous (or notorious) essays on the Wagnerian operas, the Brahms symphonies, Verdi's Requiem and 'Otello', the early tone poems of Richard Strauss and articles of varying length on celebrated artists of the time such as Clara Schumann, Adelina Patti, Joachim, Bülow, Liszt—and Wagner conducting the 'Eroica'. The book is nicely rounded off with an excerpt from

the autobiography in which late in life Hanslick sums up, in dignified and considered terms, the reasons for his unrelenting criticism of Wagner. Mr. Pleasant might have with advantage omitted the notices on such faded stars in the late nineteenth-century firmament as Vieuxtemps, Ole Bull, Tausig and a few others and, instead, have given us the long essay on the Mozart operas and that part of the autobiography in which Hanslick describes his two visits to London. On the first occasion in 1862 he met Dickens and went to one of his famous readings, and on the second in 1886 he remarked on the lack of a permanent opera, suggesting that instead of 'star' performances such an institution should aim at a polished ensemble of singers, and that the establishment of permanent opera would be 'the best if not the only encouragement for the English composers who at present do not lightly undertake the composition of an opera which at best can only have five or six performances'. Hanslick's prophecy came true, yet not until three-score years later.

Mr. Pleasant has, however, added a short biographical sketch and useful annotations to the text all of which will help the English reader to form for the first time an independent judgment of this much maligned critic. For we in this country have hitherto had to rely on indirect sources for our knowledge of him and all he stood for in the great Wagner controversy of the past century, such as biographies of the Bayreuth master and Prof. Stewart Deas's excellent 'In Defence of Hanslick' (1940), which contains a few excerpts from Hanslick's writings. Mr. Pleasant's book therefore fills a gap and comes at the right time.

Reading it is to realize that the picture as drawn by most of Wagner's biographers represents an almost grotesque distortion of the real man. Wagner's *bête noire* and the arch-villain of his biographers, 'the most colossal ignoramus and charlatan that has ever succeeded in imposing himself on an editor as a musical critic' (Ernest Newman), was for thirty years chief critic of the *Neue Freie Presse*, the most influential paper in the Habsburg empire; he was the first occupant of the Chair of History and Aesthetics of Music at Vienna University created by and for him, and the author of one of the most fundamental books on musical æsthetics. *Vom Musikalisch-Schönen* published by Novello in 1891 under the title 'The Beautiful in Music' is now out of print, but I would enter an urgent plea for a reissue, for the problems it raises have not changed since Hanslick first wrote it about a century ago, to say nothing of its author's remarkably lucid and penetrating treatment of the most illusive phenomenon in our reaction to music. In short, Hanslick was one of the most eminent critics of his age, a man of wide culture and well read in the literature of several foreign countries, incorruptible, sincere, true to his convictions, consistent in applying his criteria which were of the highest, and gifted with a witty, fluent prose style. Such is the picture that emerges from his writings. True, he had his blind spots (which of us hasn't?) and his subject-matter may to many seem dated and of chiefly historical interest; but by his vivid, pungent, keenly observant pen he succeeds like few of his time in making us contemporary witnesses of one of the most fascinating crises in musical history—the victory of romanticism over classical ideals. In this conflict Hanslick stood knowingly yet fearlessly in the losing camp fighting for those pure ideals to the last. That his chief opponent was one of the giants of music, is, perhaps, a measure of Hanslick's own stature. Wagner could have paid his severest critic no higher tribute than by immortalizing him in the character of the Nürnberg *Stadtschreiber*.

MOSCO CARNER.

'Vincent d'Indy.' By Norman Demuth

[Rockliff, 9*s*. 6*d*.]

In a hundred pages (apart from the bibliography and list of works) we have a series of semi-analytical appreciations of the art of a composer born a century ago, who received honours from a great many countries, but not from ours. Mr. Demuth ably explains the nature of d'Indy's ideas, in a long description of the 'Cours de Composition' which, strangely, has never been translated into English. With a generous average of one music-type example to two pages of print the author describes both the nature and the craft of d'Indy, whom he considers a likely re-founder of the warmer, more human art which shall replace today's severities. The brief analyses of the three lyric dramas 'Fervaal' (its score calling for forty-six wind instruments), 'L'Etranger' and the 'Saint-Christophe' legend give a cordial impression of d'Indy's mind and heart. The author wisely notes those 'finger-print' usages to which every book about compositions ought to devote careful attention.

The high-minded d'Indy, aristocratically human, did not lack opponents of his 'Schola Cantorum'. Some of them disliked his passion for Franck. Here is some account of his gentlemanly clash with Saint-Saëns, and of the 'Rust affair': d'Indy's research having convinced him that W. F. Rust ought to be accepted as a stronger link with Beethoven than Haydn was.

Mr. Demuth writes avowedly for amateurs and the order of professional musician who, not knowing d'Indy's full scope or worth, is willing to be instructed in an easy-going, colloquial and brief, concentrated way. Some few rash opinions need not grieve us, but a great many bad sentences must. This energetic, serviceable, prolific author would produce comelier books were he to have his manuscripts overhauled—even through fiery coals—by his fiercest literary friends; better still, by an enemy or too, if he can find any of these; but I venture to hope that that search would be vain.

W. R. A.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

'Pianoforte playing on its technical and æsthetic sides.' By Charles F. Reddie. Revised edition, with supplementary remarks. Pp. 120. Joseph Williams.

'The Introspective Listener.' By Magda Kelber. Pp. 107. James Clarke, 7*s*. 6*d*.

'Bel Canto in its Golden Age.' A study of its teaching concepts. By Philip A. Duey. Pp. 222. New York: Columbia University; Oxford University Press, 24*s*.

'Gilbert and Sullivan.' By Arthur Jacobs. Pp. 66. Max Parrish, 7*s.* 6*d.*
'Russian Opera.' By Martin Cooper. Pp. 66. Max Parrish, 7*s.* 6*d.*
'Composing for the Films.' By Hanns Eisler. Pp. 165. Dennis Dobson, 12*s.* 6*d.*
'Schumann.' A Symposium, edited by Gerald Abraham. Pp. 319. Oxford University Press, 21*s.*
'Claudio Monteverdi: Life and Works.' By Hans Ferdinand Redlich, translated by Kathleen Dale. Pp. 204. Oxford University Press, 21*s.*
'Musical Britain, 1951.' Compiled by the Music Critic of *The Times*. Pp. 256. Oxford University Press, 21*s.*
'Mary Garden's Story.' By Mary Garden and Louis Biancolli. Pp. 276. Michael Joseph, 15*s.*

Round about Radio

By W. R. ANDERSON

OPERA continues to provide the liveliest pleasures, some of them quite new, and others calling up old times, as the 'Lily of Killarney' did for me. It must be more than forty years since I heard it, in uncritical days, when a historical sense was undeveloped. Now, still appreciating the heartiness of Benedict's attack, I could not find it a very well-integrated piece, trailing as it does thick Weberian clouds, with Schumann-Mendelssohn chevaleresque trimmings, Italian undertones and cadences. The Italian gamut is surely best for melodramatic moments. There are some attempts at 'melodrama' of the other kind, where declamation is backed by music: a bit unwisely, I think, when we are given, in rather slabby fashion, speech and part of an orchestral theme, in alternate sentences. The local colour was more pronounced in the dialogue than in the music, though in both elements it was spasmodic. There is room for argument about the wisdom of having a separate cast to speak the fairly extensive dialogue. (This is not, of course, grand opera.) I am disturbed by the inconsistency about the Irish accents: a few of the speakers were Irish-born, some were not: and the singers used a varying percentage of what was presumably meant to pass for near-brogue. I am inclined to think it might be better not to engage any native Irish (Another Injustice?), but to teach English singers to use a generalization of speech which a good actor can assume—though admittedly we hear very few who can, nowadays. Perhaps it is not thought safe to let most singers speak; but I should think the great majority of our people could do so adequately, at least, in English. The singing was sound; Miss Catley coped ably with the coloratura, which is awkward but not very striking. There are plenty of strophic songs, besides the one by which the opera is alone generally remembered—the duet 'The moon has raised her lamp above'. 'I'm alone' is prettily pathetic; Benedict could turn a tune with the best, but much of his writing was not fresh even in 1862, and now seems out of character for such a subject. Brisk, personable airs are well turned out: duetting and ensembles are worked up, and he is not frightened of a lush-plush finale. The hangovers from (largely) German fashions—those huntsmen are straight out of 'Freischütz' and 'Euryanthe'—keep shoving the Irishness of 'The Colleen Bawn' out of sight; but I was pleased to recall memories of the touring opera companies at and after the turn of the centuries—Carl Rosa, Moody Manners, O'Mara, and the like.——Then there was Strauss's 'Daphne' (1938) with its long, sustained melody, so genial after many a gruelling session with today's meagre melophobes. This German production was notable for the big Wagner-sized tone of the hero, though he was rather nasal, with that over-pushed production that makes him seem to be always expostulating: a defect also found in one or two of the B.B.C.'s upcoming men (chiefly tenors), by the way. This opera, like 'Billy Budd', has a male chorus only. It winds its way, with far more interest than some people tend to consider late Strauss holds, to one of the longest and loveliest of nostalgic codas I know.——A third opera, full of interest for the historian and the lover of Schumann, was 'Genoveva'. First, seeking the plot, I tried, and found wanting, two books of opera stories, each having in its title the word 'Complete'—this after turning in vain to our so often helpful *Radio Times*. In due course the announcer gave us, as we went along, the chief points of the feeble tale: but one likes to have a poet well in mind before the work begins. This story is one of those maddening affairs in which a demi-semi-Iago poisons the mind of a semi-imbecile husband. Finally, I ran the plot to earth in my cherished 'Charley'—see last month's Bookshelf—which brought pleasing light relief while 'Genoveva' span out the minutes. Incidentally I tried to think of a third opera having a character named Siegfried; perhaps only Loewenberg could tell if there be one. In the intervals, we fell to inventing an opera-quiz, including such questions as occur to one when turning the leaves of various plot-books. (In which works do we find characters named Jemmy, Miss Benson, Handsome and Happy?—no dwarfs need apply. Which two operas, one by a Wagner and the other by a Mendelssohn, have the same title?) And so forth, until it was time for another dose of our unstimulating 'Genoveva'. I wished that Schumann had used up its music elsewhere, as was the fashion of thriftier composers. His lyrical generosity, however, was unending, and for that, and many another passionate power of romanticism, as well as for his splendid inventiveness in piano technique, we love him still, and ever shall. But 'Genoveva' is little more than a useful packet of examples for young would-be opera composers to study—examples of how not to do it. Many a Briton could have saved himself grief thus: his only additional crime being an addiction to unprofitable recitative, a style which Schumann avoided. In so doing he put upon us yet another of the strains to which he subjected his audience. Amid many handsome tunes character delineation or growth is vainly sought, save where a momentary stroke of melodrama lightens the scene: and that overture had promised so much! The brightly Weberian chorus is little

compensation for a too hard-working, often laborious, hand-to-mouth procedure. The soloists, who were on this occasion all new to me, were capably lusty. They do not find the orchestra a hand-in-glove friend: rather, a rival, going its own way much of the time; and of the orchestration the less said the better. No great composer surpassed, or approached, Schumann in getting so little out of so many.

Speaking of opera and orchestra, I am reminded of two literary parallels: Shaw used to say that he treated his plays like operas, arranging florid or gentle arias, duets, and other concerted items in ways which his experience as a music critic had shown to be used by masters of opera. The other point of interest lies in W. Poel's producing Shakespeare. Sir Lewis Casson told us how Poel thought of and cast his players as orchestral instruments, even likening them to violin, bassoon, clarinet, horn, and so forth, according to his idea of their natural timbre and temper. He used to take them for weeks through their parts, arranging melodic values, rhythms, and so on, for every speech: and he would encourage them to use, said Sir Lewis, a full two octaves of voice. I missed, alas, all Poel's productions; no other Shakespearian scholar, it seems, has carried to such a length these musical parallels with speech.

Verdi's ' Attila ' (1846) gave us another chance of seeing how the composer grew, and of admiring the ease with which, right from the start, he could strike all the attitudes. This, his ninth work (in under seven years), is easy to follow most (but not quite all) of the time. These doings of Huns and Romans fifteen hundred years ago are closely paralleled today, so there is lively interest in the plot, which has the advantage of requiring very few leaders, and of having one clear heroine, who has to carry a great weight of song and sense. Of the singers, at this Venice Festival performance, only Taio was known to me. I thought Caterina Mancini, the one woman, put up a noble show. Right at the start she has a series of powerful exchanges with Attila. Is there a composer now who would drive into them as Verdi did? It is melody that wins; here we have also a bit of good early-years storm music, and there is that excellent, if slightly amusing, dodge of the staccato soldiers, copied by so many later opera writers (perhaps it wasn't new even in 1846). It was good to hear the fine big voices, and to have to cringe only once or twice when the intrusive ' h ' reared its horrid head.

Mr. Newman gave a persuasive talk about the Bayreuth re-creations, in mood more suggestively mystical, and in character nearer the line of art and fact in the ' Ring ' than the type of sensation-wiggery and scenery, rocky in two senses, that we have been used to. Anyone who knows stage history has long realized how far behind the non-operatic scene Wagnerian production has lagged. That inflexible yet wobbly scenery is being scrapped. Lighting will now have its chance, though some have declared that darkening has been too freely indulged, in the new schemes. Experiment will go on: there is plenty of room for it. Lovers of the stage, who have not in despair given up using their eyes at the opera-house, may well bless the name of Appia, from whom most of these changes stem. It is conceivable that more people might be attracted to opera in general if they could expect their stage-sense to be gratified, as well as their ears.

Alan Bush's ' The Winter Journey ' is a new, more imaginative type of Christmas cantata (words by Randall Swingler). The journey to Bethlehem moves through the figuration of war to the hope of peace, the only hope that many of us now think worth while living—or dying—for. Six short movements occupy only twenty minutes (soloists, S. and Bar.). No great choir is needed: fully acceptable, on this occasion, was the small body—the B.B.C. Singers joined with the W.M.A. Singers. The accompaniments are for string quartet, cello and harp. This is in the line of today's economy: it also lets the voices through. The music, simple, comprehensible, chaste, comes to a touching end. ——New to me is the Basil Lam Sonata Ensemble (flute, two violins, cello, harpsichord), which I found, upon one hearing, neat, clean, careful and rather stolid in Bach and Handel. A Stradella Sinfonia was pretty conventional: you can see what's coming; dullish music, save for an unexpected, welcome irruption once.——One of the best bits of children's work was that by the Kirby Secondary Grammar School combined with the Middlesbrough High School (Gertrude Quinn): bold tackling of the floridity of a Mozart ' Alleluia ', and sensible, well-directed shaping of Holst's eight-part ' Ave Maria '.——A grand big, true voice is Wilma Lipp's. I hope a lot of our little warblers were listening to her in the big ' Seraglio ' aria ' Martern aller Arten '. I don't remember a decade so scant of really big voices. (One, still highly personal and potent, was Norman Allin's, in the ' Lily ': this splendid veteran, in his sixty-seventh year, is still able to show the younger end how to do it.)

The American University Chamber Music Society (director, George Steiner) gave an English programme on 4 December in the Clendenen Auditorium, Washington, D.C. Works performed included Ireland's Trio in E, Britten's Phantasy Quartet, Vaughan Williams's ' On Wenlock Edge ' and Ronald Arnatt's Five songs of Shelley for tenor, string quartet and piano. The last work received the first Virginia Collier Award given by the National Association for American Composers and Conductors and this was its first performance.

Mr. Herbert Antcliffe writes: A new experiment in the way of encouraging a love of good music is being made at the popular restaurant ' De Hertenkamp ' at The Hague. In place of a small orchestra which has hitherto played the usual type of restaurant music classical recitals on various instruments are to be given by young Dutch artists. The artists will be chosen in collaboration with the ' Duinrell Foundation ', a Netherlands Arts Association which aims at encouraging national art.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Organ Recital at Glasgow

The Royal College of Organists, in conjunction with the Glasgow Society of Organists, has arranged with Mr. D. V. Willcocks, M.A., Mus.B. F.R.C.O. (CHM) (organist of Worcester Cathedral), to give an organ recital at Queen's Park High Parish Church, Queen's Drive, Glasgow, S.2, on Saturday, 16 February, at 3 p.m. The programme will consist, chiefly, of pieces selected for the July 1952 and January 1953 diploma examinations. Admission free; no tickets required.

A lecture will be given in the Hall of the College on Saturday afternoon, 3 May, at 3 p.m. by Mr. Peter Latham, M.A., B.Mus., F.R.A.M., on Dvořák's second symphony in D minor, with musical illustrations. The work is set for F.R.C.O., July 1952 and January 1953. Admission free; no tickets required.

Choir-Training Examinations, May 1952, Certificate and Diploma (CHM), will be held on Wednesday and Thursday, 7 and 8 May, and also Friday, 9 May, if required. The last day of entry is Tuesday, 25 March. The syllabus can be obtained on application to the College.

Diploma Examinations (A.R.C.O. and F.R.C.O.) July 1952 and January 1953

The syllabus may be obtained on application to the College.

Organ Practice (*Members only*)

Until 31 March, the charge for organ practice is 2*s.* per hour, which is payable at the time of booking.

The College is open daily from 10 a.m. to 1 p.m., and from 2 p.m. to 5.30 p.m. Saturdays, 10 a.m. to 1 p.m.

The 'William Robertshaw' Organ Exhibition

This Exhibition has been founded by a bequest of the late William Robertshaw. Open to candidates of either sex of British birth and, after allowing for administrative expenses, is of the value of £110 a year. It is tenable for three years at the Royal Academy of Music, and will be awarded after open competition, the successful candidate taking the organ as his (or her) principal study.

Full particulars and entrance forms can be obtained from the College and when completed must be received by the Clerk of the College not later than Thursday, 15 May 1952. The next competition takes place in June 1952.

J. A. SOWERBUTTS (*Hon. Secretary*).

ORGAN RECITAL NOTES

Dr. Henry G. Ley's recital for the Organ Music Society in their last series had all that makes organ playing impressive—authority, a sense of the instrument, and creative imagination. One sometimes wonders whether our art in England, after reaching so high a standard generally in the last generation or two, is not as rapidly falling to pieces, and whether one will not realize someday that there is no longer anyone alive who knows how to build-up on any organ at sight, or what the reeds are for, or what the Swell chorus means, or how to turn the bare printed page into living sound. I certainly found one person who, under the impact of Dr. Ley's grand manner, was disposed to think that Wesley's Introduction and Fugue in C sharp minor was the finest piece of English organ music in existence, and who had never before heard the Larghetto in F sharp minor played with the authentic spaciousness of its period. The latter, with its charming registration, deliberate tempo and fluidity of phrasing, lost all trace of meretriciousness. Not everything was so successful. Howells's Prelude on verses from the twenty-third Psalm was rather too fast and mannered for walking through the valley of the shadow of death; and, by the way, some of us had not long before heard Harry Goss Custard give an impressive performance of this piece in his Anniversary Recital at Liverpool Cathedral, in which a remarkably slow pace was set. Dr. Ley's central work was the great Reger Phantasie on 'Wachet auf!', which lost none of its thrill, though some of its detail. Schumann's Fugue no. 5 on B A C H, played lightly on soft flutes, was perfectly touched off; and in the well-known Postlude in D minor from Stanford's second set we had the sensation of a building vaster than the small and rather dead one we were sitting in, as well as of an age when churches were full, when English organs were the greatest, and when every aspirant listening in the pews could plan his whole career without thinking of wars and rumours of wars. Dr. Ley is playing with as much verve as ever, and of course with greater experience and sympathy; the things he has to say seem particularly precious now, and it is to be hoped that many people up and down the country will have an opportunity to hear him in the next few years.

Judging by Garth Benson's recital in the same series he can fairly be described as a player of great promise. He is, even, a player rather than an organist, if such a dissociated state can be understood, for it is certain that at present his technical facility, which is considerable, has outrun his feeling for the organ. The A minor Prelude and Fugue was rhythmical, capable, unhurried, well-controlled and plain, as befits a work in Bach's early style. It was in Pierné's Scherzando that I began to feel that Mr. Benson is in some danger of becoming one of those players whose senses are confined to their finger-tips. Not his, as yet, the art of making the organ eloquent, or the tact to help it over the difficult places; it is for his clever fingers to play all the notes, for the organ to do the best it can to follow him, and for the listener to make out the sense. I think he cannot really have listened to the Scherzando, or he would have realized that it was undistinguished and in places obscure. And what is one to make of a recitalist who, with only three quiet movements in his programme, plays them all on similar registration? It seems contrary to nature for a young man to be so incurious about his instrument! As a last complaint, his Rheinberger—the F minor Sonata—I found frankly dull, with whole pages on an unrelieved Great with no variety of touch. Mr. Benson perhaps does not know that it was precisely this style that brought Rheinberger into such disfavour a generation ago that it seemed likely no one would ever want to hear the sonatas again. If I air so many grumbles it is precisely because Mr. Benson is *not* a poor organist. Not only were the Bach and a Gibbons piece satisfying within their limits, but Parry's Chorale

Fantasia on ' When I survey the wondrous cross ' was touching in its beauty, and not deprived of the time-inflections that the composer indubitably marks. If Mr. Benson will study plenty of music that he may at present feel is foreign to his taste (as a young actor studies parts), if he will discover how to make poor music sound better than it is, and how to make any organ sound copious and varied, if he will listen to the organ and not leave it to trail and flap at his heels, and above all if he will, like Ezra, read distinctly and give the sense and cause us to understand the reading, then he will fulfil his promise.

The third recital in this undeniably varied series was by George T. Miles, who comes to us as one of the few convinced and trained neo-baroque organists we have in England. One could wish that his years of study with Straube, Ramin and Letestu, his constancy and advocacy, had brought him more recognition and reward. Perhaps they will; but the style is not made for popularity. This programme was I fancy broader in scope than his used to be. His playing had great vitality, and his registration, within the confines of the baroque plan, was varied in colour, apt and often ingenious. The Prelude and Fugue in G by old Bruhns is fresh-sounding, though once would be enough for most people to hear the Fugue. (It is an awful illustration of Harvey Grace's remark that we should be thankful Bach did not copy some of his models and write the first section of the Fugue in E flat in repeated crotchets!) A Cancion by de Cabezon brought some delicious contrasts of manual colours, and d'Aquin's ' Noël étranger ', with light and quick ornaments, was a jolly thing that went on (as his things usually do) too long for our age. ' In dulci jubilo ', from the Orgelbüchlein, was as small and pretty as a Victorian Valentine, but quite the bravura or the Intermezzo in D the flexibility E minor I felt we had decidedly the defects of the method. Apart from a little flickering of tempo and some lack of firm shape in the arpeggios it was all there, and not intellectually dull; it was laid out neatly on several levels like a formal Dutch or Italian garden, and in effect trifling. A Trio-Sonata written specially for him by Peter Wishart proved to be not great music, but an interesting and in places diverting *pièce d'occasion* in the style (as might be expected) of a pastiche of Bach, with the rather *outré* strokes of originality, some successful and some exasperating, of its kind. Mr. Miles ended with a fine group of five of Reger's short pieces; though it was a Reger that had endured some bloodletting, and though the Toccata in D minor had not quite the bravura or the Intermezzo in D the flexibility they might have had, they were welcome as the conclusion of a carefully planned and effective programme.

A. F.

MISCELLANEOUS

Under the auspices of the Halifax Centre, Canadian College of Organists and the Diocesan Women's Cathedral League a recital of English music was given by Maitland Farmer and the Tudor Singers in All Saints' Cathedral, Halifax, Nova Scotia, on 27 November. We owe a debt of gratitude to Canadian organists who are working so enthusiastically in support of the fund for the new organ for Coventry Cathedral. The recital mentioned above is one of the many efforts made. Of six monthly functions of the Centre, three will be public affairs at which collections will be taken for the Fund. £8,000 has already been contributed.

The Stevenage Musical Society, a comparatively new organization, is to sing Bach's St. John Passion in St. Nicholas's Church, Stevenage, on 22 March, with Harry Gabb at the organ. The Society gave a performance of Purcell's ' Dido and Aeneas ' in November as part of a recital of English music. The Christmas concert included ' The Nativity ' by Elizabeth Poston who is the Society's president. Peter Boorman is the conductor.

In the Church of the Ascension and St. Agnes, N.W., on 9 December, the Washington Cantata Chorus and the Washington Oriana Choir combined with Sylvia Meyer, harpist, in a programme conducted by Ronald K. Arnatt. Britten's ' A Ceremony of Carols ' was sung, Holst's Hymns from the ' Rig Veda ' (third group), Vittoria's Mass ' O Quam Gloriosum ' and Arnatt's ' Blessed are the poor in spirit '.

Under the auspices of the Renaissance Society, the Renaissance Singers (Michael Howard) gave a programme of Christmas music at St. Marylebone Parish Church on 22 December. The programme included Buxtehude's ' Cantate Domino ', Byrd's Magnificat and Nunc Dimittis from the Great Service, motets and carols.

Choirs taking part in the Cornwall Music Competition Festival combined in a performance of the Christmas Oratorio under Sir Adrian Boult on 5 December in Truro Cathedral. The orchestra consisted of members of the Kalmar Orchestra (London) and Cornish string players.

Huyton-with-Roby Church choirs combined in a Festival Service held in Huyton Parish Church on 28 November. Canticles were sung to Harwood in A flat and the anthems were Curschmann's ' Protect us ' and West's ' The Eternal God '. Mr. R. Graham was at the organ. The service was preceded by an organ recital given by Mr. F. C. Dorricott.

The Rossall Music Society gave a recital of organ music and carols for male voices in Rossall School Chapel. The organist, Mr. G. F. Suart, played Bach's Toccata, Adagio and Fugue in C, Hollins's Christmas Cradle Song, Saint-Saëns's Rhapsody on Breton carols and two chorale preludes by Percy Buck. Mr. K. Burton-Nickson conducted.

A recital of British music was given by the Clitheroe Choral Group in Clitheroe Parish Church on 24 November. The programme included Holst's Two Psalms for chorus, strings and organ, Sweelinck's ' Hodie Christus natus est ' and Suite in D for string orchestra by Charles Myers. Mr. Myers conducted and Dr. Clifford Marshall was at the organ.

A series of organ recitals will be given in St. Paul's Cathedral at 6.15 on the following Thursdays: 14 February, Dr. W. H. Harris; March 6, Mr. Harry Gabb; 20 March, Dr. John Dykes Bower. The series was to be opened on 31 January by Hans Heintze, organist of St. John's Church, Lüneburg.

A programme of Christmas music and poetry was given in Christ Church, Gipsy Hill, on 20 December. The boys of Christ Church and St. Margaret's, Streatham Hill, formed the choir and the organ accompaniments were played by Messrs. George W. Hoare, R. Brian Goodwin and Martin Hawkins.

Carols and Christmas music were sung by the Leicester Bach Choir in Leicester Cathedral on 15 and 16 December. George Gray conducted.

A recital of Advent and Christmas music was given by the Elms School Choir on 16 December in Colwall Parish Church.

Mr. William France (organ) and the choir of Chalmers Church, Ottawa, gave a recital on 13 November in the church. The programme included Gibbons's Magnificat in A flat, Vaughan Williams's Psalm 100, organ works by Bach, Weinberger, Garth Edmundson, Frederick Karam and William France.

Under the auspices of the Bolton Musical Artists' Association a lecture-recital, 'Baroque in Music', was given on 12 January in Christ Church, Heaton, Bolton, by Keith Bond (organ), Peter Cannon (violin), Edwin Denton (oboe), William Greenlees (flute). The programme included works by Telemann, Sweelinck, Buxtehude, Pachelbel and Bach.

The Organ Music Society announces a further series of recitals at All Souls', Langham Place, W.1, on Thursday evenings at 8: 28 February, Fernando Germani; 13 March, Allan Biggs; 27 March, G. Thalben-Ball.

Mendelssohn's 'Elijah' will be sung by the Westminster Choral Society in the Central Hall, Westminster, on 16 February at 7. Dr. G. Thalben-Ball will be at the organ and Mr. Allan Brown will conduct.

A Bach recital, which included the Christmas Oratorio was given at St. Alban's Church, Teddington, on 19 December, under Norris Marshall.

The Bach Cantata Choir (Arnold Bentley) with orchestra gave a performance of Cantatas nos. 39 and 67 and motet no. 6 at Christ Church, Reading, on 2 December. Dr. R. Woodham was the organist.

The Christmas Oratorio was sung by the Shrewsbury Choral Society in St. Chad's Church, Shrewsbury, on 20 December. Reginald G. Harwood was at the organ and Frederic C. Morris conducted.

Mr. Allan Brown gives a recital of organ music each Sunday at 6.5 in St. Paul's, Onslow Square. The programmes include music suitable for every Sunday in the Christian year.

On 23 December parts of the Christmas Oratorio were sung by the choir in St. Paul's Presbyterian Church, Redhill and Reigate. Dr. J. E. H. Creed was at the organ and Dr. Daphne Braggins conducted.

Appointments

Mr. Russell A. Missin, St. Giles' with St. Peter's, Cambridge.
Mr. Roy Langridge, St. Anne's, Lewes, Sussex.
Mr. Gordon Reynolds, St. Bride's, Fleet Street, E.C.
Mr. R. G. Harris, St. John's, Welling, Kent.
Mr. E. B. Hall, Parbold Parish Church.
Mr. J. Hedley, St. George's Church, Wigan.
Mr. Reginald E. Denyer, All Saints, Cheltenham.

RECITALS

(SELECTED)

Mr. H. A. Roberts, St. Gabriel's, Bounds Green—Prelude and Fugue in C minor, *Healey Willan;* Christus Crucifixus, *Garth Edmundson;* Chorale Prelude on 'Lasst uns erfreuen', *Ivor Davies;* Canonical Suite, *Miles I'A. Martin;* Suite in B flat, *Lloyd Webber.*

Mr. Guy Michell, St. Margaret's Church, Brighton—Prelude and Fugue in A minor, Melody, *Michell;* Toccata ('Dorian'), *Bach;* Improvisation; Carillon, *Vierne.*

Mr. Ernest A. Crisp, Congregational Church, Tonbridge—Fugue in G (*à la* Gigue), *Bach;* Choral in A minor, *Franck;* Variations on 'Heartsease', *Geoffrey Shaw;* Sketch in F minor, *Schumann.*

Music Scholars of Clifton College, Clifton College Chapel—Prelude and Fugue in A minor, Passacaglia, *Bach;* Prelude and Fugue in G, Sonata no. 6, *Mendelssohn;* First movement, Sonata no. 7, *Rheinberger;* Cantabile, *Jongen;* Fantasia and Fugue in G, *Parry.*

Mr. Allan Brown (four programmes), St. Paul's Church, Onslow Square—Funeral March and Hymn of Seraphs, *Guilmant;* Impromptu, *Leslie Woodgate;* Prelude and Fugue in E minor (the 'Little'), *Bach;* Fantasia on 'O God our help', *Parry.*

Mr. Robert L. Fairlie, St. John's Church, Old Colwyn, N. Wales—Fantasia and Fugue in A, *Bach;* Tune in E, *Thalben-Ball;* Postludio Festivo, *Karg-Elert.*

Mr. Eric B. Chadwick, Manchester Municipal College of Technology—Introduction and Finale, *Reubke;* Intermezzo (Sonata no. 8), *Rheinberger;* 'Nun danket', *Karg-Elert.*

Mr. Purcell J. Mansfield, Hyndland Parish Church, Glasgow—Sonata Eroica, *Jongen;* Etude symphonique, *Bossi;* pieces by *Rowley, Wadely, Lloyd Webber;* Pæan, *Chuckerbutty.*

Hythe Parish Church: Mr. Frederick Skinner—Choral in E, *Franck;* Passacaglia and Fugue in C minor, *Bach;* Introduction and Fugue, *Reubke.* Mr. Harold Milsted—Fantasia and Fugue on B A C H, *Liszt;* Toccata in F, *Bach;* Voluntary in C, *Wesley;* Toccata (Symphony no. 5), *Widor.* Mr. Reginald Adams—Prelude and Fugue in C, *Bach;* Sonata no. 6, *Mendelssohn;* Choral in A minor, *Franck;* Pontifical March, *Gordon Philips.*

Mr. F. H. Dunnicliff, St. Luke's Church, Redcliffe Square—Choral in B minor, *Franck;* Folk Tune, Scherzo, *Whitlock.*

Dr. Caleb Jarvis, Wallasey Parish Church—Toccata (Suite op. 14), *Maleingreau;* Sonata, *Elgar;* Song of Sunshine, *Hollins.*

Dr. H. Lowery, St. Magnus-the-Martyr, London Bridge—Toccata and Fugue in D, *Reger;* Carillon, *Sowerby;* Chorale prelude, *Garth Edmundson;* Festival Postlude, *Karg-Elert.*

Mr. Frank Wright, St. Michael and All Angels, Croydon—A Fancy in A minor, *Gibbons;* Toccata in D minor, *Buxtehude;* Larghetto in F sharp minor, *S. S. Wesley;* Choral in E, *Franck;* Concert Variations, *Bonnet;* Finale, Symphony no. 1, *Vierne.*

Mr. Martin Hawkins, All Saints' Church, Tooting Graveney—Concerto in B flat, *Handel;* Larghetto in A flat, *Jongen;* Elegy, *Thalben-Ball;* Introduction and Allegro fugato, *Stanley;* Chorale preludes, *Bach;* Fantasie in E minor, *Silas.*

Mr. William M. Coulthard, Wellington Church, Glasgow—Toccata in F, *Bach;* Largo, Allegro, Aria and two variations, *Festing;* Three pieces, *Stanford;* Choral in B minor, *Franck;* Chorale preludes, *Gordon Cameron, Karg-Elert, C. P. Cowell;* Impromptu, *Francis Jackson;* Epinikion, *Rootham.*

Mr. Denis Vaughan, Jesus College, Cambridge—A *Bach* programme. The University Church, Oxford—Prelude and Fugue in G, *Buxtehude;* Elevation, *Couperin;* Passion Symphony, *Dupré.*

Mr. Gilbert A. Sellick, Douai Abbey, near Reading—Fugue in E flat ('St. Ann'), *Bach;* Berceuse, *Vierne;* First movement, Sonata in D flat, *Rheinberger;* Sonata in D minor, *Mendelssohn;* Trumpet Minuet, *Hollins.*

Mr. F. C. J. Swanton, St. Patrick's Church, Dalkey, Dublin—Prelude and Fugue in F minor, *Bach;* Finale, Sonata no. 5, *Stanford;* Elegy, *Parry;* Toccata for all Saints' Day, *Dupré.*

Mr. Randolph Jenkins, St. Stephen's, Bristol—Chorale preludes, *Bach;* Fantasia on two carols, *Guilmant;* The Shepherd's Farewell, *Berlioz;* Rhapsody on carols, *Gigout.*

Letters to the Editor

Nicholas Carlton

Mr. Stevens is, of course, authoritative on all matters concerning the Mulliner book; and I am grateful to him for showing how the two sets of Carlton pieces could possibly have been the work of one and the same composer.

To the question why Carl(e)ton should be deprived of his middle e there is, however, a simple enough answer. The name is spelt without it in two, perhaps three, different places.

(*i*) It appears consistently as Carlton in his will (some fifteen times).

(*ii*) The second of the six Beoley bells bear the inscription 'Ed. Sheldon Esquier 1622 R. Sheldon N. Carlton W. Frances.'

(*iii*) The tenor bell of the same peal bears the inscription 'Rafe Sheldon Esquier William Harper Nicholas Darlton 1601 R.A. E.H.' Nicholas Darlton may well prove to be the subject of this letter under yet another alias!

Finally, I must ask to be acquitted of the implied charge of judging the music by the number of its parts. I expressly stated that two-part compositions after the Gloria Tibi pattern were still being written in the time of Gibbons and Tomkins. Other features, and especially the key-system in at any rate two of the four pieces in the Tomkins manuscript, led me to suppose that they were later by many years than anything in the Mulliner book.

FRANK DAWES.

'St. Columba'

I am so glad that Dr. Statham has pilloried 'St. Columba' in his review of the B.B.C. Hymn-Book.

When the English Hymnal first came out, people went crazy over it, whereas, had they read the original preface (still printed in the second edition) they would have seen that the editors regretted the omission of 'Dominus regit me' on the ground of copyright.

It is now included. *Deo gratias.*

W. J. COMLEY.

——and the R.S.C.M.

As an amateur church organist of considerable and varied experience, may I be allowed to comment on a few matters arising out of the January issue of the *Musical Times*?

First of all, it is refreshing to hear, from such a critic as Dr. Heathcote Statham, his outspoken comments on the tune 'St. Columba'. Whatever its musical merits (and these, in my humble opinion, are much overrated) it is, as Dr. Statham says, a tiresome tune to sing, especially with the drawn-out syllables at the end of each alternate line (e.g. v. 1. 'never' and 'ever'). Further, a tune in triple time sung to words in iambic metre results in the length of the hymn being increased by half, an important consideration in a hymn of six verses such as 'The King of Love'. I have found that, to the average worshipper, the substitution of 'St. Columba' for Dykes's beautiful tune has not been popular. Is not this one of many cases where the advocates of the 'English Hymnal' insist that, because a certain tune appears in their favourite book, the tune must be a good one? (I am of course aware that the compilers of the E.H., in their preface, admit the merit of Dykes's tune, which cannot be included for copyright reasons.)

The article on the Royal School of Church Music was most instructive, and should be studied by all choirmasters. There is one matter for criticism, however, which I feel has resulted from the issue of R.S.C.M. choir books, namely, that, in some quarters at least there has been a tendency for the music of district choral festivals to be somewhat restricted in choice. In particular, could not Geoffrey Shaw's Evening Service in G be given a rest for a few years? It has held the field in many places since 1933. Perhaps the difficulty to which I refer could be overcome if the R.S.C.M. were to issue a wider choice of single musical numbers, rather than choir books which result in all affiliated choirs receiving the same music when a choir book is published. In saying this, I do not wish to deprecate the most valuable services which the R.S.C.M. has rendered, and is rendering, to the cause of music in worship.

R. S. HENDERSON.

Hymn-Tunes and Folk-Song

Thank you for a lively and trenchant review of the B.B.C. Hymn-Book by the composer of the liveliest and most trenchant of the new tunes in Hymns A. & M. Revised; the article was well salted with prejudice, but none the worse, perhaps, for that.

I wish to take up the reviewer's point about asking our leading symphonists and opera composers to write hymn-tunes. Is it, at this time of day, any use? The example of 'Songs of Praise' to which several musicians distinguished in other spheres contributed, is one adequate warning: for among them they produced not a single genuine hymn-tune. (Ireland's 'Love Unknown', exquisite though it is, is really a solo song, is it not?) Another is the comparatively meagre output of chorales among the works of Mozart and Beethoven.

Is it not to the point, therefore, to lay stress on the fact that hymn-tunes are *folk-songs*, and the man who writes a hymn-tune is in the anomalous position of a man composing a folk-song? Hymn-tunes—from the Old Hundredth to Vaughan Williams's immortal pair—have more in common with 'Greensleeves' and 'Tipperary' than with 'Billy Budd' and 'A Child of Our Time' and 'Tintagel'. (By the same token, anthems are chamber music, not concert music.)

The only difference between Vaughan Williams's 'For all the saints' and 'Tipperary', in my view, is that the hymn-tune is 'Tipperary' with a bite; Christianity, if faithfully reflected in music, produces in it a cutting edge which is unmistakable. So the finest hymn-tunes are nine-tenths the folk-song tradition of their time (what the errand-boy whistles) and one-tenth (not more) originality, prophecy, or what you will.

For this reason I think we can leave the composition of hymn-tunes to those geniuses whose names appear in the B.B.C. Hymn-Book, from J. B. Dykes *via* Cyril Taylor to Herbert Murrill, whose tune 'Carolyn' (no. 273) seems to contain all that hardness and fresh magnificence that your reviewer wants, though the reviewer didn't spot it.

ERIK ROUTLEY.

A Universal Psalter

In your December note on A Report of a Committee appointed in 1948 by the Archbishops of Canterbury and York, I read that the Committee recognizes the need for one psalter . . . 'pointed on simple lines and speech-rhythm principles, which should be universally adopted throughout the Church of England'.

I humbly suggest that this would not really achieve the desired purpose. I give two reasons. As was said to me a little time ago by a cathedral organist, 'one psalter is as good as another if you ignore the marks', and I fear too many choirs and congregations are guilty of this. Also there would be need of a companion chant book for universal adoption, which I imagine most organists would revolt against.

Few editors of speech-rhythm psalters seem aware that one pointing will suit one chant but not necessarily

another. In illustration of this I give an example of a sentence from Psalm 124 pointed necessarily in two different ways according to whether (*i*) the reciting note leaps up to the second note, or (*ii*) jumps down:

(*i*) Our help standeth in the | Name of the | Lord.
(*ii*) Our help standeth in the Name | of the | Lord.

Many others, and probably better ones, will readily come to mind.

For several years I used the old Cathedral Psalter, inserting my own marks, with a particular chant in mind for each Psalm or portion of Psalm, longing for the day when an enterprising firm would publish on good paper with good spacing and at a reasonable price an unpointed psalter.

By all means let the authorities publish and circulate to all churches the principles of good pointing, but I feel that a universal psalter cannot make for good pointing so long as we have a wide choice of Anglican chants.

GEOFFREY MENDHAM.

St. Bees Priory Church

Subscriptions are invited towards providing, as a memorial to the late Lt.-Col. Dixon, M.A., T.D., a new action for the famous Willis organ in this church. The present action, after fifty-three years' service, is worn out and incredibly noisy, and cannot properly be repaired. May I ask that all who feel moved to do so, will send a contribution to me at the address given?

A. G. MATHEW,
Organist and Choirmaster, Director of Music, St. Bees School.

2 Vale View, St. Bees.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Croydon Chamber Orchestra has vacancies for violins, cellos and bassoon. Rehearsals, Tuesdays, 7.30, in South Croydon.—Hon. Secretary, Mrs. M. ROBSON, 12 Lloyd Park Avenue, Croydon (CRO 6277).

Amateur orchestra, rehearsing near Tower Bridge, has vacancies for strings, oboe, flute and brass. Players of elementary standard also welcome.—E. BLOOMFIELD, 44 Kempshott Road, S.W.16.

Second violin and viola required for chamber music. Weekly; large library. Golders Green district.—H. L., c/o *Musical Times*.

Small madrigal choir now starting in South Croydon has vacancies for keen singers; good sight-readers preferred.—J. A. PARKINSON, 16 Lismore Road, S. Croydon.

Experienced second violinist wishes to join or complete first-rate string quartet or quintet—G., c/o *Musical Times*.

Young man training as bass-baritone wishes to meet pianist to accompany in home practice. E. London.—L. L. R., c/o *Musical Times*.

Chamber-music player (violin, viola, experienced leader), wishing to move his home to rural area or country town, would be glad to hear of a district in the South where string quartet, playing for pleasure only, could be joined or formed. Good library.—HUGH SPOTTISWOODE, 24 Branksome Hill Road, Bournemouth.

Young contralto wishes to meet lady pianist for weekly practice in Belfast, N. Ireland, district.—J. M. F., c/o *Musical Times*.

Music Studio Group, Kensington, invites well-trained solo instrumentalists and solo singers to apply, by letter, for membership.—COOMBE, 6 Prince of Wales Terrace, Kensington, W.8.

St. James's Symphony Orchestra meeting near Piccadilly Circus, Tuesdays, 6.30-9.0, needs most instruments. SPE 6585, or 61 Golders Gardens, N.W.11.

Baritone, studying with teacher, wishes to join choir rehearsing in London on Wednesdays.—L. F. L., c/o *Musical Times*.

Amateur (mezzo) with good piano wishes to meet accompanist for practice. N.W.1 district.—L. M., c/o *Musical Times*.

Violinist (second) can join first-class enthusiastic string quartet (only congenial amateur group). Meet every fortnight at week-ends, Golders Green.—Mr. REINHARDT, 80 Hodford Road, N.W.11.

Glebe Singers, rehearsing Monday evenings at Kingsley School, Glebe Place, Chelsea, have vacancies for all voices particularly contraltos and male.—Hon. Secretary, Miss B. DEE, 26 Kilburn Priory, N.W.6.

An orchestra is being formed at Crouch End Broadway. Further details from Miss BLANCHE MUNDLAK, 243 Eversholt Street, N.W.1 (EUS 1969).

Pianists wish to meet violinist, cellist, mandolinist, singer for practice of light chamber music. Caterham or near (can sometimes provide lifts by car).—Mrs. LUCAS, 109 Foxon Lane, Caterham. Caterham 2178.

Viola player wishes to join string quartet near N.W.3 or W.1.—J. R., c/o *Musical Times*.

THE SOCIETY FOR TWENTIETH-CENTURY MUSIC

This society has for committee: Humphrey Searle (chairman), Philip Bate, Maurice Brown, Brian Easedale, Alan Frank, Leonard Isaacs, Frida Kindler, Neville Rogers, F. R. Winton, and (hon. secretary) Cyril Clarke. Its general aim is to 'create an audience for contemporary music', its *locale* is the region of Hampstead and N.W. London, and its theatre of operations, for at least the first season, is Hampstead Town Hall. Programmes will be planned to include: (1) the 'classics' of twentieth-century music; that is, works which have established themselves and are necessary to a general knowledge of the period; (2) new works by young composers, British and foreign, that have a claim to performance; (3) a fair general representation of British contemporary works.

The first concert was announced for 28 January: Varese's 'Octandre', a work by Dallapiccola, and two by Constant Lambert—the Eight Poems of Li-Po and the concerto for piano and nine instruments. Further programmes are:

11 February (7.30). Milhaud's 'Machines agricoles'; Stravinsky's Trois Poèmes de la Lyrique Japonaise; a concertante for five instruments by Elisabeth Lutyens; Schönberg's 'Pierrot Lunaire'. Artists: Hedli Anderson (speaker), Margaret Field-Hyde (soprano), Peter Stadlen (piano), the L.S.O. Chamber Ensemble, Francis Chagrin (conductor).

3 March (7.30). Wind Quintet by Schönberg; songs by Bernard van Dieren; sonata for solo timpani by Daniel Jones; wind quintet by Roberto Gerhard. Frederick Fuller (baritone), Gilbert Webster (timpani), the Dennis Brain Wind Quintet.

Further dates are 7 and 28 April, 26 May. There are ticket offices at Barnes's, Finchley Road; Hampstead Travel and Theatre Agency; Lipman's Ticket Agency; Collet's Bookshop; and Chappell's, 50 New Bond Street.

Architect, Leonard C. Howitt] [*Photo by Edgar Hyman*

THE FREE TRADE HALL, MANCHESTER

(*A description of the newly-built Free Trade Hall was given in our issue for November 1951.*)

London Concerts

Society for the Promotion of New Music

The adoption of this new title by the former Committee for the Promotion of New Music was celebrated by a reception held at the Arts Council's London headquarters on 1 January. Founded nine years ago by Francis Chagrin, the Committee has since amassed several hundred subscribers who now become members of the new Society with rights in regulating its activities. A new Group Membership scheme has also been launched by which music clubs and similar bodies may participate in the Society's activities. The thirty-eight members of the former Committee now form the Society's Council, and will continue to undertake the expert work of passing compositions for performance and of adding periodically to the Recommended List, which brings a selection of the works performed to the attention of promoting bodies at home and abroad. Dr. Ralph Vaughan Williams and Sir Arthur Bliss, president and senior vice-president of the Society, spoke briefly at the reception, Sir Arthur stressing the Society's value in aiding the young composer in his first and most difficult steps towards recognition.

The reception was followed, in another room, by a recital of new chamber music. It was the 134th such recital in the organization's history, and brought the number of composers represented (many of them by more than one work) up to 207. Introducing the programme, Dr. Vaughan Williams spoke of 'the best and most unpleasant lesson a composer can have—to hear his work played before a very critical audience'. (Audiences of this Society are indeed invited to voice their criticism publicly, in the open discussion which follows performances.) The works given were a scherzo for string quartet by Roy Teed; three French folk-song settings by Peggy Shimmin, for soprano, flute, and string quartet; and Leonard Salzedo's third string quartet. Sophie Wyss, Gareth Morris, and a quartet drawn from the London Symphony Orchestra Chamber Ensemble were the performers. (All who perform for the Society give their services.) Mr. Teed and Miss Shimmin's works failed to show anything beyond student competence; Mr. Salzedo, however, evidenced a thoughtful individuality and a marked skill at writing for strings, though his work made its appeal in sections rather than in any overall cogency. The discussion was then opened in lively fashion by Sir Steuart Wilson, whose memorable first sentence was: 'I'm not much of a hand at all this wrong-note stuff'. Mátyás Seiber, Benjamin Frankel, and R. W. Wood were among those who spoke later. Sir Arthur Bliss's chairmanship was ideal (which cannot be said of some previous occupants of that position): he introduced the composers interestingly, stimulated the audience, kept the discussion strictly relevant, and firmly closed the meeting before it showed any tendency to drag.

A. J.

(Information about the Society is obtainable from the secretary, Lawrence Leonard, 53 Welbeck Street, London, W.1. Telephone (afternoons): WELbeck 7809.)

Werner Egk

'The Temptation of St. Anthony', a song-cycle by Werner Egk, was sung by Richard Bowen at the Wigmore Hall on 14 December for the first time in England. Egk, a Bavarian, is little known here. His 'French Suite', derived from piano pieces by Rameau, has been heard in Edinburgh and London—a brilliant orchestral re-creation in contemporary terms. 'The Temptation of St. Anthony' is based on eighteenth-century French tunes, but the cycle is an original creation of a high order. The tunes, for baritone, are set bodly against a background of string-writing, stark, vivid and impassioned; the effect is exciting. Geoffrey Bush's new cycle 'Farewell, earth's bliss', also baritone and string orchestra, was heard for the first time in the same programme. It is far more homely in idiom, well written, like all his work, and yet far more inventive than most of it. A setting of the dirge from 'Cymbeline' is its highlight, lyrical in melody, expressive in sudden modulation. Mr. Bowen has a sturdy youthful baritone, not yet quite free enough; he was accompanied by the Capriol Orchestra under Roy Budden, who had rehearsed well.

A. P.

London Contemporary Music Centre

Patricia Neway enjoyed such a striking success as the heroine of Menotti's 'The Consul' that her presence at the R.B.A. Galleries on 18 December might have been expected to guarantee a fair-sized audience. Alas, no: the opening concert of the L.C.M.C.'s thirtieth season attracted only a few dozen listeners. Was the publicity inadequate, or does the bad old word 'contemporary' still daunt the concert-goer? This programme, as it turned out, was ground on which the layman and the specialist might have met in amity. Miss Neway's pieces were all American—four songs by Norman Dello Joio ('Lament', 'New Born', 'Assassination', 'There is a Lady Sweet and Kind') and Aaron Copland's 'Twelve Poems by Emily Dickinson'. Her able accompanist was Ernest Lush, who also partnered Frederick Thurston in a typically boisterous but highly effective Sonatina for clarinet and piano by Malcolm Arnold. Alone, Mr. Thurston played Stravinsky's Three Pieces for clarinet solo, which were no more painful than any possible three pieces for clarinet solo.

Miss Neway, on the concert platform as on the stage, is a prodigious artist. Her personality itself was enough to secure that, when a lapse of memory forced her to stop and restart, no interruption of mood was occasioned. Dello Joio's four songs became in her hands more effective than was warranted by their somewhat lame and stereotyped music. In Copland's set, however, the singer had a work worthy of her gifts—a new work which, incidentally, is the composer's first for voice and piano since 1928. Only two of the songs are thematically connected, but in its unity of feeling and its sense of progress this is a true song-cycle. The poems have a simplicity of diction and an apparent naivety of thought ('Why do they shut me out of heaven? Did I sing too loud?') which admirably fit them for musical treatment—particularly for such transparent, direct treatment as Copland provides. There is a hint here of Stravinsky, and something too of a manner of placing major triads which seems typically and broadly American. But it is a purely individual gift that makes this a deeply affecting set of songs. The vocal line, though difficult, is never eccentric; the piano part is alive with sensitivity. Miss Neway, who chose to sing some of the lower notes which Copland permits as optional replacements for his topmost ones, displayed a mezzo-soprano voice which to orthodox taste might seem somewhat lacking in sweetness. But her admirable control, her faultless enunciation, and above all the passionate intensity with which she captured the mood of the music, were in themselves enough to make this a memorable occasion.

A J.

'Samson' at Westminster Central Hall

In an age when dozens of performances of 'The Messiah' are given for every single hearing of any of Handel's other oratorios, gratitude must be felt to the United Hospitals Festival Choir for performing 'Samson' on 13 December. Cuts were reasonably made to bring the work within a span of approximately three hours; and, following tradition, the Dead March used was that from 'Saul'. It was the second concert of this choir (formed of medical, nursing, and lay members of London hospital staffs), who were under their founder-conductor, Colin Ratcliffe. The execution, unfortunately, did not parallel the enterprise of the occasion. Almost the only satisfactory feature of the performance was the handling of the tenor and bass solos by Eric Greene and Gordon Clinton, who combined to make the duet 'Go, baffled coward' particularly delightful. Neither the alto nor the soprano singer was well cast. If the rôle of the prophet Micah has to be undertaken by a woman, then the voice must be commanding, not demure; and the soprano must be able to ring out in exultant competition with the trumpet in 'Let the bright seraphim'. Mr. Ratcliffe's tempos were too slow, and in particular he lost tension by exaggeratedly slowing down the orchestral postludes. He allowed the choir to sing in a jog-trot, comfortable manner far removed from the urgent and almost theatrical style required to give this music its full effect. The Jacques Orchestra participated without much apparent enthusiasm.

A. J.

Music in the Provinces

Aberdeen—The Aberdeen University Recital Choir and Symphony Orchestra, Verdi's Requiem on 9 December under Willan Swainson.

Birmingham—C.B.S.O. concerts in December: 13, Bartók's violin concerto (Alan Loveday), and Schubert's C major Symphony; 20, Beethoven's Fifth and Hely-Hutchinson's Carol Symphony; 27, Ireland's 'The Forgotten Rite' (under Harold Gray).

Bournemouth—Municipal Orchestra (Charles Groves) on 6 December, the Franck Symphony.

Edinburgh—Scottish National Orchestra on 30 December with Denis Matthews in Rawsthorne's piano concerto no. 1.

Glasgow—Scottish National Orchestra on 22 December, Dvořák's Symphony no. 2, Kabalevsky's 'Colas Breugnon' overture and Khachaturyan's piano concerto (Moura Lympany). Concert by the Bach Cantata Choir of the R.S.A.M. (Sir Ernest Bullock) on 7 December. The Glasgow Cathedral Choral Society (Wilfred J. Emery) on 13 December in Howells's 'Hymnus Paradisi' (first performance in Scotland).

Hereford—The Brook Choir with string orchestra in Armstrong Gibbs's 'In a dream beguiling' and Finzi settings of poems by Bridges on 27 November. Alfred Brook conducted.

Leeds—Yorkshire Symphony Orchestra under Jens Schroder in Carl Nielsen's third symphony on 6 December. The University Music Society with the Lemare Orchestra in 'Judas Maccabaeus' under Prof. James Denny on 11 December.

Liverpool—The Liverpool Philharmonic Orchestra (Hugo Rignold) on 18 December with Mewton-Wood in Hindemith's piano concerto.

Portsmouth—Portsmouth Philharmonic Society's concert on 1 December, Parry's 'Job' under John Davison.

Preston—Preston Musical Society on 11 December: Mendelssohn's 'Elijah' conducted by Arthur Fountain.

Sheffield—Parr Chamber concerts: 15 December, James Hook's Sarabande arranged for orchestra by Anthony Collins, Haydn's St. Anthony Divertimento, arranged for wind quintet by Harold Perry, Mozart's wind trio in B flat.

Southampton—Southampton Philharmonic Society's concert conducted by D. Cecil Williams on 30 November. Bach's Peasant Cantata and piano concerto in D minor, Elgar's Serenade.

Wigan—Southport Orchestral Society on 27 November conducted by Frank Bailey. The programme included Bach's concerto in D minor and Mr. Bailey's Serenade for strings.

MISCELLANEOUS

Sir Reginald Thatcher

Congratulations to Dr. R. S. Thatcher, Principal of the Royal Academy of Music, on his knighthood in the New Year Honours. He has had a varied career as teacher and administrator. From 1919 to 1927 he was at Charterhouse, and from 1927 to 1936 at Harrow. He then became Deputy Director of Music to the B.B.C. until 1943. Next year he became Warden of the Royal Academy of Music, and in 1949 he was appointed Principal on the death of Sir Stanley Marchant.

Worcester College Musicians

Dr. Thatcher's honour adds to the distinctions won by organ scholars of Worcester College, Oxford. Before their names are given it will be fitting to mention the musical leader and savant who presided over their appointments and kept a watchful eye on their service music in the chapel. Dr. W. H. Hadow (knighted in 1918) was Dean of the college for many years before he left for Armstrong College, Newcastle, in 1909. Undergraduate organists who served an apprenticeship in his time were (or were to become) Sir Percy Buck, Dr. H. C. Colles, B. J. F. Picton (till 1946 at Sherborne), C. B. Allen (till 1945 at Brighton College, Treasurer of the Music Masters' Association), and Sir Reginald Thatcher. Mr. Herbert Murrill, Head of Music at the B.B.C., was also at Worcester, but not as organ scholar.

Words in Madrigal Singing

Remarks in our last issue upon certain effects of madrigal singing in the Royal Festival Hall have, not unexpectedly, drawn counter-remarks. The subject is therefore an open one, and may now be given fuller consideration than was possible in a concert-notice. It is often said that madrigal music is a defective form of verbal setting, because the overlapping phrases bring different words to the ear at the same time, so that a listener cannot catch the verbal text. As a style-criticism the argument is fallacious, for it confuses sixteenth-century purposes with twentieth-century practice. Wilbye and Co. did not compose their madrigals in order that hundreds of people should gather round and listen. The only audience they normally visualized would be those members of a social gathering who were not occupied with the part-books; and if any of these complained of not catching the words, the answer would come from the singers: '*We* know what the words are'. So, where madrigal style is concerned, any reference to 'catching the words' is off the point. In many madrigalian textures the question of course does not arise, for words may be set in homophony before they go into counterpoint, and this will familiarize them to anybody who overhears a performance.

(At this point it may be advisable to bring in Bach and Handel, for if we do not, somebody will correct the omission. In a fugal chorus the words are first given out in one part; and by the time the counterpoint is in full swing anybody who still needs to 'catch the words' must be very unreceptive—unless the fault lies in the choral articulation. As for the complexity of a five-part chorus in the Mass, Bach did not reckon on anybody's ignorance of *those* words.)

Even in the overlapping phrases of a madrigal there may be passages of open texture where the words are unmistakable. One calls to mind: 'Ah, then you die' (many times over) in 'Sweet honey-sucking bees'. The question of success, or excess, in articulation arises only where the texture is many-voiced and the words out of alignment. Here it is possible for well-defined consonants to set up a separate layer of percussive sound that embodies neither music nor meaning. This is not a new discovery brought about by R.F.H. conditions. The effect has been a potential one ever since madrigals were brought to the public concert-platform. Whether it intrudes upon the ear will depend upon various factors, chief of which are the choir and the hall. To take as instances two halls where the matter has often been tested, at the Wigmore and the Aeolian the acoustics are excellent, but merciful, so that the ear has taken pleasure in the counterpoint of voices without being noticeably subject to a separate attack by the consonants. It is thus in most halls; consequently one may listen to much madrigal-singing without having this effect forced upon the senses. The problem does not seem to intrude itself when teams like the English Singers are heard, although each member is doubtless practising the verbal habits that arise from a soloist's training. Of course where a choir's articulation is entirely of the woolly kind nothing of this nature can occur.

The problem becomes acute when a highly articulate choir like the Oriana Madrigal Society sings in highly articulate surroundings such as those of the Royal Festival Hall. Then the potential becomes actual, and the interwoven parts of a madrigal texture may cause 'a separate precipitate of disembodied unvoiced consonants', as our critic put it last month. It is understandable that many who listened were not discommoded; an occasional salvo of unrelated consonants would be taken as the mark of zeal in articulation, and therefore of a commendable practice. Among the more experienced, too, there may have been some who, while aware of the 'separate precipitate' had got into the way of accepting it as a kind of essential roughage in the madrigalian regimen. But any sharp-eared and realist musician who came to this event from listening to quartet concerts and Lieder recitals might well ask whether this barrage of extra sound was really necessary. In pointing it out he may resemble the child in the story of the Emperor's new clothes; but the thing is there, present and audible, and when circumstances make it unusually intrusive it is natural to consider whether it can be remedied. We once heard the conductor of a northern madrigal society discussing this very point. He said: 'When that danger occurs I always tell my choir to go easy on sibilants and explosives'; and he practised them at it too. But his was a choir that thought little of rehearsing every evening for weeks. To take up a new technique of this kind may seem much to ask of a band of preoccupied people, especially if it needs to be adopted for one concert only. But need it be limited in its occasions, and would it amount to a great deal of trouble? If singers understood the reason for it they could surely acquire the habit of 'going easy on sibilants and explosives' during passages of contrapuntal writing, where 'it is not important that the

words should be heard '—again our critic's comment. That the hearing of words is not important at such places need not be doubted. The composers said it first, and very distinctly, by writing the music in that way. The proposition, therefore, is this: Whereas good articulation is the life of singing, nevertheless there are passages in madrigals where good articulation causes us to hear, not the words, but the isolated consonants, with an odd and irrelevant effect; in such passages let zeal in articulation be tempered, so that the intrinsic musical and vocal effect may reach us unimpaired.

The matter is at least worth consideration by madrigal choirs in general, and might well be taken up by the next choir that sings madrigals in the R.F.H. It was brought into present discussion by the coming together of a conspicuously clear-worded choir, a peculiarly revealing hall and an important occasion.

Music and Letters

The issue for January has two articles of topical importance. Colin Mason, writing on Stravinsky's 'The Rake's Progress', differs in his approach and conclusions from the author of the article in our present issue. These supplementary opinions, each closely considered and penetrating, give further proof of the varying aspects which this remarkable work can present to the world. The differing aspects of Schönberg, too, continue to occupy minds and pens. Here is O. W. Neighbour, whose 'In defence of Schönberg' (17 pages) is based on genuine studentship and pays tribute without excess. Elizabeth Cole describes a clever and fortunate piece of detective work in Cornwall by which it is now established that Francis Tregian wrote the Fitzwilliam Virginal Book. There are half a dozen other articles on unusual subjects, and a series of ample and scholarly book-reviews that maintain the high standard of *Music and Letters*.

Edinburgh Festival, 17 August-6 September

The preliminary announcement gives the following particulars:

Opera. The Hamburg State Opera. Die Zauberflöte; Fidelio; Der Freischütz; Die Meistersinger; Der Rosenkavalier; Hindemith's Mathis der Maler (first performance in Britain).

Orchestras. Royal Philharmonic Orchestra (Beecham and Ansermet). Concertgebouw (Beinum and Kubelik). Hallé (Barbirolli). Scottish National (Susskind). B.B.C. Scottish (Whyte). National Youth (Susskind).

Chamber Music. Royal Philharmonic Chamber Orchestra. Stuttgart Chamber Orchestra. Festival Piano Quartet. Quintette de l'Atelier, Paris. Quintetto Chigiano, Siena. Amadeus String Quartet.

Ballet and Drama. Announcements to follow.

Particulars from the Festival Office, Synod Hall, Castle Terrace, Edinburgh; Edinburgh Festival Central Booking Office (Dean & Dawson), 81 Piccadilly, London, W.1; and usual travel agencies. Booking opens on 7 April. Applications for accommodation may be made now (Festival Office, Edinburgh).

A University Extension residential week-end Course on 'The Music of Vaughan Williams' is to be held at Battle of Britain House, Northwood, Middlesex, on 21-23 March. There are four lectures, each of which will be followed by discussion, and the lecturers will be Hubert Foss and J. Mackay Martin. The inclusive fee is 21*s*. Application forms may be had from the Director, Department of Extra-Mural Studies, University Extension Courses, Senate House, W.C.1.

The Lord Mayor of Liverpool is offering a prize for an original Slow March for use at the Town Hall. The judges will be Mr. Hugo Rignold, Dr. Wallace and Councillor D. J. Lewis. Particulars of the competition may be had from Mr. Wilfred Stiff, Secretary of the Liverpool Philharmonic Society. The last date of entry is 31 March.

An Open Letter to Phœbus Apollo

Your Excellency,

Please forgive my bothering you with mundane affairs; but what I have to say is strictly confined to music, and music, after all, is one of your major interests. I promise not to embarrass you with criticism of your solar undertakings.

It is several weeks since our New Year resolutions were made and forgotten but still early enough in the year for you to do something about 1952; so you will not, I hope, mind my jogging your memory by mentioning that the hundredth anniversary of the birth of Stanford falls this year. Many of us consider it high time we were given a revival of the best of Stanford's neglected works, and a centenary celebration should help to whip up public interest. Might I suggest a Covent Garden production of 'The Travelling Companion'?

The Third Programme, I think you will agree, is now doing pretty well, with more Françaix and less Grumholz; but perhaps you could reduce the number of broadcasts of mediæval church music. This would allow time for performances of more recent works by composers still practically unknown in this country—Chavez's piano concerto, Riisager's 'Sommerrapsodi', Salviucci's Passacaglia, and Max Trapp's Concerto for orchestra, op. 32, for a start.

However, even if you leave the Third alone, you can hardly fail to bring pressure to bear on the gramophone companies. I have few complaints to make about the quality of the records issued in recent years; but you must have noticed the gaps. How many of Bruckner's symphonies or Dvořák's string quartets are obtainable on discs? And where English music is concerned we are still suffering a partial eclipse. We cannot buy records of Holst's Scherzo, Concerto for two violins, 'Egdon Heath' or Fugal Overture, many of Warlock's finest songs, Moeran's 'Lonely Waters' and Sinfonietta, a large part of our magnificent heritage of folk-music, including the solo arrangements by Moeran, Grainger and Butterworth and the choral arrangements of Holst and Vaughan Williams, and most of V.W.'s choral works—'Sancta Civitas', 'Five Tudor Portraits', 'Fantasia on Christmas Carols', 'In Windsor Forest', 'Benedicite', 'Five Mystical Songs' and 'A Sea Symphony'—in addition to the Pastoral Symphony, Viola Suite and second String Quartet. What know they of England who only records know?—and discs are our potential ambassadors abroad.

I cannot really ask you to do anything about composers, let alone music critics, since, as you will be the first to admit, these gentlemen must go their own ways or burst; but I hope you will continue to see that the former are visited from time to time by the Muse and that the latter at least keep in touch with Minerva.

Yours respectfully,

GERALD COCKSHOTT.

The National Operatic and Dramatic Association

Following the successful Summer School in Opera for amateurs which was held at York last August preliminary arrangements have now been made for a similar Course to be held at St. Mary's College, Bangor, on 23-31 August this year.

The Royal Philharmonic Open Prizes

One prize of £40 and one of £20 will be offered for works for (*a*) full orchestra and (*b*) solo instrument or instruments and full orchestra. Works must be submitted under a nom-de-plume not later than 30 June and must not have been performed. The competition is open to British composers who are *not* present students at any of the following colleges: Royal Academy of Music, Royal College of Music, Trinity College of Music, Guildhall School of Music, Royal Manchester College of Music and the Royal Scottish Academy of Music. Entries should be sent to the Hon. Secretary of the Society, 48 Gloucester Place, W.1.

***Musical Times* for October 1941 and March 1943**

The University of Miami wishes to obtain *Musical Times* volumes for 1940-1951. Volumes 1941 and 1943 are out of stock and it is not possible to bind fresh copies until the numbers mentioned above are found. Can any reader help Novellos by supplying them?

Mr. W. R. Fell has relinquished his post as Regional Director for the Eastern Counties under the Arts Council and has taken up his duties as General Manager of the Scottish National Orchestra. Mr. Fell will be responsible for expanding the Orchestra's activities as a permanent part of Scottish music.

The Salzburg Festival opens on 26 July and continues until 31 August. A preliminary prospectus may be had from the Management at the Festspielhaus, Salzburg.

The Music Teachers' Association (Liverpool and District branch) has arranged a Week-End School for piano teachers and senior students to be conducted by Max Pirani at Burton Manor College on 20-22 June. Particulars may be had from the Hon. Secretary, 13 Islington, Liverpool 3.

Combined choirs under Miss Madge Walker and the Gunby String Players held a festival of choral and instrumental music under the auspices of the Lindsey Education Authority on 4 December. The programme included Geoffrey Bush's ' A Christmas Cantata '.

International Competition for Musical Performers 1952

This competition will take place from 22 September till 5 October. There will be classes for voice, piano, harpsichord, violin, oboe and saxophone. Candidates must be between fifteen and thirty years of age and of any nationality. The last date of entry is 15 July. Syllabuses may be had from the Secretariat at the Conservatory of Music, Geneva, Switzerland.

The Bristol Opera School is about to begin rehearsals of Nicolai's ' Merry Wives ' in the autumn. There are insufficient vocal scores available for hire and the vice-chairman, Mr. E. J. Perry, asks if readers who possess a score will lend or hire it to the School. Those who can help should write to Mr. Perry at 8 High Park, Knowle, Bristol 4.

Carl Nielson's Clarinet Concerto will be played by Frederick Thurston at a concert by the Haydn Orchestra (Harry Newstone) on 5 February (7.30) at the Wigmore Hall.

The Spirit of ' Charley '

Having seen the quotations from ' The New Opera Glass ' in our last issue a correspondent sends us further specimens of Teuto-English. They come from an edition of Bach that contains an editorial preface in German, English and French:

> A third revision of Bach's French Suites published by Peters that is following the two standard editions has to legitimate. The present edition will do so under a double aspect: it restores the best authentic musical text and omits all needless, partly even incongruous, signs of delivery.
>
> Let me add in passing that, technically, the Suites are by half easier if the player resigns the immoderate measuring, and—above all—then, and only then, he will feel the ' recreation of mind ' Bach wished to spend.

Thus the preface begins and ends. Not quite in Charley's vein; but an unexpected discovery in such a place.

During the Last Month

Published by NOVELLO & Co. Limited

BLOWER, MAURICE.—Punch and Judy, for unison voices and piano. No. 1904 School Songs. 4*d*.

—— Treasure Seekers, for unison voices and piano. No. 1905 School Songs. 4*d*.

BRIGGS, H. B., and W. H. FRERE.—A Manual of Plainsong for Divine Service, revised and enlarged by J. H. Arnold. 10*s*. 6*d*.

CHAMBERS, H. A.—Two Traditional Nursery Rhymes: Little Bo-Peep and Oranges and Lemons, arranged for unison voices and piano. No. 1908 School Songs. 6*d*.

GREENHILL, HAROLD. Wander-thirst, for unison voices and piano. No. 1884 School Songs. 6*d*.

HANDEL, G. F.—I know that my Redeemer liveth. Song for soprano from ' The Messiah '. 2*s*.

—— O sleep, why dost thou leave me? Song for soprano from ' Semele '. 1*s*. 3*d*.

LAKE, HAROLD.—To Daffodils. Part-song for T.T.B.B. (unaccompanied). No. 668 Orpheus. 4*d*.

MONTGOMERY, BRUCE.—Go, lovely rose, for S.S. and piano. No. 327 Two-Part Songs. 6*d*.

PEARSON, WILLIAM.—O sweet content. Part-song for T.T.B.B. (unaccompanied). No. 664 Orpheus. 4*d*.

RATCLIFFE, DESMOND.—Rejoice, ye sweet spring lilies. Easter Carol for S.A.T.B. (unaccompanied). No. 1307 *Musical Times*. 4*d*.

SHARP, CECIL.—The Sword Dances of Northern England. Instructions, parts I and III, revised and enlarged by Maud Karpeles. 6*s*. each.

SING CARE AWAY.—Book 4. Fifty-eight English Folk-Songs collected and arranged by Cecil J. Sharp, selected by Maud Karpeles. Vocal Part, 3*s*.

SMITH, EDWIN.—Silver, for S.S.A. and piano. No. 590 Trios. 4*d*.

WADELY, F. W.—Oranges and lemons, arranged as a trio for S.S.A. and piano. No. 591 Trios. 6*d*.

—— Welcome, sweet pleasure. Part-song for S.A.B. (unaccompanied). No. 9 C.S.L.R. 4*d*.

WALKER, F. G.—Teach us, good Lord. Introit for S.A.T.B. (unaccompanied). No. 307 Short Anthems. 4*d*.

WEDDING ALBUM.—Selected Pieces for organ. 7*s*. 6*d*.

WILHELMJ-BROWN.—Modern School for the Violin, revised by Dettmar Dressel. Books 1a, 1b, 2a, and 2b. 6*s*. each.

Published for the H. W. GRAY Co., New York

BAKER, JAMES.—Sometimes I feel like a motherless child. Negro Spiritual, arranged for mixed voices. No. 664 Modern Series. 18 cents.

DICKEY, MARK.—Let not your hearts be troubled. Anthem arranged for S.A.B. and organ. No. 2207 Church Music Review. 18 cents.

—— Ditto. Anthem arranged for S.S.A. and organ. No. 2204 Church Music Review. 18 cents.

SEWALL, MAUD G.—Psalm 150, for chorus of mixed voices, No. 2203 Church Music Review. 18 cents.

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(*Continued from p. 56*)

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